

838152

016.820 M86 v.1

Kansas City  
Public Library



This Volume is for

REFERENCE USE ONLY









# Bibliographia.

Studies in Book History and Book Structure

EDITED BY MICHAEL SPATZ

---

---

POINTS, 1874-1930

## Bibliographia

— Already published —

### A BIBLIOGRAPHY OF THE WAVERLEY NOVELS

by Greville Worthington  
500 copies only for England and U.S.A.  
*With a frontispiece in collotype  
and twenty-one facsimiles.*

### A BIBLIOGRAPHY OF WILLIAM BECKFORD OF FONTHILL

by Guy Chapman  
in conjunction with John Hodgkin  
500 copies only for England and U.S.A.  
*With five collotype plates and ten facsimiles.*

### CANCELS

by R. W. Chapman, LL.D.  
500 copies only for England and U.S.A.  
*With eleven pages of collotype facsimiles  
and several diagrams.*

### THE EVOLUTION OF PUBLISHERS' BINDING STYLES, 1770-1900

by Michael Sadleir  
500 copies only for England and U.S.A.  
*With twelve Collotype plates.  
(Out of print)*

*This Edition is limited  
to 500 copies*



The  
Prisoner  
of  
Zenda

ANTHONY  
HOPE



ARROWSMITH

3/6

SERIES

VOL. XVIII

The  
Prisoner  
of  
Zenda

ANTHONY  
HOPE



ARROWSMITH

3/6

SERIES

VOL. XVIII

The  
Prisoner  
of  
Zenda

ANTHONY  
HOPE



ARROWSMITH

3/6

SERIES

VOL. XVIII

First issue

Second issue

Later issues

POINTS  
1874-1930

BEING EXTRACTS FROM A  
BIBLIOGRAPHER'S NOTE-BOOK

*by*  
PERCY H. MUIR

*With four plates in Collotype  
six facsimiles in line  
and supplementary pages for  
additional notes*

LONDON  
CONSTABLE & CO LTD  
1931

PUBLISHED BY

Constable & Company Limited  
London, W.C. 2

BOMBAY  
CALCUTTA MADRAS

Oxford University  
Press

TORONTO

The Macmillan Company  
of Canada, Limited

First Published 1931

Ref.

016.820  
M86

v. 1

Printed in Great Britain by  
RICHARD CLAY & SONS, LIMITED  
BUNGAY  
*Suffolk*

# CONTENTS

	PAGE xiii
INTRODUCTION . . . . .	.

## SECTION ONE: ARGUMENTATIVE

CHAP.		.
I.	DEFINITION OF TERMS . . . . .	3
II.	THE NEED FOR CAUTION . . . . .	21
III.	SHALL WE COLLECT FIRST EDITIONS ? . . . .	43
IV.	A BIBLIOGRAPHICAL OBJECT LESSON . . . .	61
V.	SOME UNSOLVED PROBLEMS . . . . .	72

## SECTION TWO: FACTUAL

BARRIE, SIR JAMES . . . . .	89
Peter and Wendy	
Der Tag	
Shall we Join the Ladies ?	
BECKE, LOUIS . . . . .	90
The Adventures of Louis Blake	
BEERBOHM, MAX . . . . .	91
The Quest of the Gilt-edged Girl	
A Poet's Corner	
The Second Childhood of John Bull	
Zuleika Dobson	
Seven Men	
BELLOC, HILAIRE . . . . .	92
Mr. Clutterbuck's Election	
BIRRELL, AUGUSTINE . . . . .	93
Obiter Dicta	
BLUNDEN, EDMUND . . . . .	93
The Waggoner	

## CONTENTS

BOTTOMLEY, GORDON . . . . .	93
The Mickle Drede and other Verses	
Poems at White Nights	
The Crier by Night	
The Gate of Smaragdus	
Midsummer Eve	
Chambers of Imagery	
Laodice and Danaë	
The Riding to Lithend	
A Vision of Giorgione	
Chambers of Imagery	
King Lear's Wife	
An Annual of New Poetry	
King Lear's Wife and Other Plays	
Gruach and Britain's Daughter	
Prologue	
Littleholme	
The Viking's Barrow at Littleholme	
Prelude to <i>The Locked Chest</i>	
Poems of Thirty Years	
A Prologue for <i>James the First of Scotland</i>	
Syllabus of the Oxford Recitations	
A Parting and The Return	
Frescoes from Buried Temples	
Scenes and Plays	
Festival Preludes	
Guenevere	
ERNEST BRAMAH . . . . .	99
The Wallet of Kai Lung	
FRANCIS BRETT YOUNG . . . . .	99
Robert Bridges	
JOHN BUCHAN . . . . .	100
Sir Quixote of the Moors	
ROY CAMPBELL . . . . .	100
The Flaming Terrapin	
G. K. CHESTERTON . . . . .	101
The Man who was Thursday	
JOSEPH CONRAD . . . . .	102
The Nigger of the "Narcissus"	

## CONTENTS

	PAGE
Nostromo	
The Arrow of Gold	
JOSEPH CONRAD and FORD MADDOX HUEFFER . . . . .	103
The Inheritors	
A. E. COPPARD . . . . .	106
The Black Dog	
Pink Furniture	
JOHN DAVIDSON . . . . .	108
Miss Armstrong's and Other Circumstances	
Fleet Street and Other Poems	
W. H. DAVIES . . . . .	109
The True Traveller	
WALTER DE LA MARE . . . . .	109
Come Hither	
NORMAN DOUGLAS . . . . .	110
Old Calabria	
South Wind	
They Went	
SIR ARTHUR CONAN DOYLE . . . . .	112
A Study in Scarlet	
The Doings of Raffles Haw	
LORD DUNSANY . . . . .	113
Plays of Gods and Men	
Tales of Gods and Men	
E. M. FORSTER . . . . .	114
Where Angels Fear to Tread	
JOHN GALSWORTHY . . . . .	114
The Slaughter of Animals for Food	
R. B. CUNNINGHAME GRAHAM . . . . .	115
The Conquest of the River Plate	
ROBERT GRAVES . . . . .	116
Good-bye to All That	
But it still goes on	
THOMAS HARDY . . . . .	116
Far from the Madding Crowd	

## CONTENTS

	PAGE
The Return of the Native	
The Distracted Young Preacher	
Fellow Townsmen	
What the Shepherd Saw	
A Laodicean	
The Romantic Adventures of a Milkmaid	
The Three Strangers	
The Woodlanders	
Wessex Poems	
Poems of the Past and Present	
The Dynasts	
 MAURICE HEWLETT . . . . .	 123
The Forest Lovers	
Quattrocentisteria	
Pan and the Young Shepherd	
The Ruinous Face	
The Song of Renny	
 RALPH HODGSON . . . . .	 125
Eve	
The Bull	
The Song of Honour	
The Mystery	
 ANTHONY HOPE . . . . .	 126
The Prisoner of Zenda	
The Dolly Dialogues	
 HOUGHTON, MIFFLIN & CO.. . . . .	 130
STEPHEN HUDSON . . . . .	130
Concessions	
 RICHARD HUGHES . . . . .	 131
The Sister's Tragedy	
High Wind in Jamaica	
 W. W. JACOBS . . . . .	 131
The Skipper's Wooing	
 HENRY JAMES . . . . .	 132
Portraits of Places	
 JEROME K. JEROME . . . . .	 133
Three Men in a Boat	

## CONTENTS

	PAGE
SHEILA KAYE SMITH . . . . .	133
Spell Land	133
The Challenge to Sirius	133
KEYNOTES SERIES . . . . .	136
A Deliverance	136
RUDYARD KIPLING . . . . .	136
Soldiers Three, The Story of the Gadsbys, In Black and White	136
Wee Willie Winkie, Under the Deodars, The Phantom Rickshaw	136
The Five Nations	136
D. H. LAWRENCE . . . . .	137
The White Peacock	137
Sons and Lovers	137
WILLIAM MCCEE . . . . .	139
Aliens	139
Casuals of the Sea	139
LUCAS MALET . . . . .	143
The History of Sir Richard Calmady	143
W. SOMERSET MAUGHAM . . . . .	144
A Man of Honour	144
The Painted Veil	144
CHARLOTTE MEW . . . . .	145
The Farmer's Bride	145
ALICE MEYNELL . . . . .	145
Later Poems	145
C. E. MONTAGUE . . . . .	146
The Morning's War	146
GEORGE MOORE . . . . .	146
Esther Waters	146
CHARLES MORGAN . . . . .	147
My Name is Legion	147
H. H. MUNRO (SAKI) . . . . .	148
The Westminster Alice	148
J. B. PRIESTLEY . . . . .	148
The Good Companions	148

## CONTENTS

	PAGE
SIEGFRIED SASSOON . . . . .	149
Memoirs of a Fox-hunting Man	
Memoirs of an Infantry Officer	
In Sicily	
GEORGE BERNARD SHAW . . . . .	151
Widowers' Houses	
Press Cuttings	
OSBERT SITWELL . . . . .	152
Triple Fugue	
SOMERVILLE AND ROSS . . . . .	152
Further Experiences of an Irish R.M.	
Strayaways	
JAMES STEPHENS . . . . .	153
Five New Poems	
A Poetry Recital	
On Prose and Verse	
LYTTON STRACHEY . . . . .	154
Landmarks in French Literature	
H. M. TOMLINSON . . . . .	155
Tidemarks	
Illusion	
All Our Yesterdays	
MARK TWAIN . . . . .	156
The Stolen White Elephant	
HUGH WALPOLE . . . . .	158
The Wooden Horse	
Joseph Conrad	
H. G. WELLS . . . . .	159
The Time Machine	
The Island of Dr. Moreau	
The First Men in the Moon	
Kipps	
The Secret Places of the Heart	
Men Like Gods	
The Dream	
THORNTON WILDER . . . . .	163
The Bridge of San Luis Rey	
INDEX . . . . .	165
BLANK PAGES FOR ADDITIONAL NOTES . . . . .	<i>at end</i>

## LIST OF ILLUSTRATIONS

- HOPE: *Prisoner of Zenda* (binding variants)      *Frontispiece*  
COPPARD: *Black Dog* (title pages) . . . pp. 104-105  
,, : *Pink Furniture* (binding variants)      face p. 108  
HARDY: *Woodlanders* (binding variants) . . . face p. 120  
JAMES: *Portraits of Places* (binding variants)      face p. 132  
JEROME: *Three Men in a Boat* (title pages) . pp. 134-135  
LAWRENCE: *Sons and Lovers* (title pages) . pp. 140-141



## INTRODUCTION

THIS is a scrap book. My trade is the buying and selling of modern first editions, and my endeavour is to become as expert in that business as I can. Therefore when a copy of a book comes my way which presents some notable feature, some peculiarity, I am accustomed to make a note of it accompanied by the resolution to probe, when occasion offers, the relevancy of the oddity. In consequence of this my note-book is at all times full of a mass of unco-ordinated, half-digested material. This is because, as soon as any mystery seems to be satisfactorily disposed of it is struck off the list of unsolved problems and makes its appearance, sooner or later, in a catalogue. It is this process, or the final result of it, which is continually setting collectors by the ears and causing them to overhaul once more the treasures on their shelves and to compare them with the latest discoveries. This sort of thing, I mean the emergence of new notes in booksellers' catalogues, is happening everywhere and all the time. It is unfortunately true that the eagerness of some cataloguers allows them to print their discoveries while they are still in the half-digested state which corresponds to my note-book. Thus it frequently happens that information is given which is not in accordance with the facts, and the readers of such statements are misled.

## INTRODUCTION

It was with a view to avoiding, as far as possible, the repetition of such misfortunes in these pages, that the facts assembled here were again subjected to scrutiny and investigation, with the inevitable result of completely reversing many of the statements about issue points which I had come to regard as established. This fact is mentioned here in the hope that it may help others to resist the temptation to which I succumbed of accepting the current coin of catalogue description at its face value and of, more or less culpably, assisting its circulation by passing it on in my own cataloguing. Moreover, deceived by the apparent simplicity of bibliographical symbolism, I have been betrayed into appearing as the arbiter of the bibliographical fate of several authors. I take this opportunity of solemnly warning the possessors of those bibliographies of mine that every one of them, with the possible exception of that on Ronald Firbank, is exceedingly unreliable. I cannot conceive circumstances which would induce me to undertake the preparation of another bibliography, and when I have completed the task of revising my Hewlett bibliography to my own satisfaction, I shall retire from that field of operations for good, and content myself with occasional excursions to the lower slopes of Parnassus of the kind represented by the present work.

The extreme difficulty of establishing the comparatively simple facts contained in the factual section of this book has been sufficient warning that dogmatism in relation to the complete work of the

## INTRODUCTION

most straightforward author is an implication of infallibility and omniscience.

Therefore, in addition to the recording of a few snippets from an overloaded note-book, there is the textual portion of this book, of which much is concerned with the faults of others, and might seem significant of undue self-satisfaction were it written with any other wish than to convince some others that where oneself has fallen so short of perfection there must be room for caution on the part of any who essay the same ground. If it should be thought that much of this book is concerned with the negative in policy and counsel, I cannot but think that a good fault when bibliography is the matter in hand. There is considerable virtue in merely refraining. Scepticism is the prime virtue in a bibliographer, which means, also, to some extent in a collector. A treatise with some such title as a *Defence of Philosophic Doubt in Relation to Bibliography* would administer a wholesome tonic to any who survived its cumbrous title. The proverb which antithesizes fools and angels has much relevance to the matter in hand. There are ten who will solve any problem out of hand for every one that has the patience to reserve judgment until conclusive evidence can be brought to bear, and the possibility that a certain note of arrogance may be detectable in some parts of my text should be excused on the ground that the bludgeon seems sometimes more to the purpose than the rapier.

Two rules have been adhered to in preparing the factual section of the book. The first has been to

## INTRODUCTION

include nothing which is not susceptible of reasonable proof, and the second to include nothing which has not been the subject of personal investigation by myself. Neither rule has been unexceptionably observed, but it will be seen that most of the facts listed have been accompanied by the reasons for believing them to be true. In cases where this practice has been departed from, there has usually been appended the source of the information, and in these cases the person who has been kind enough to communicate the facts to me is invariably one of such integrity and capacity as to preclude the necessity of further investigation.

Nevertheless, the initial framing of these two rules has necessitated the omission of much that might otherwise have been included, and some of these doubtful points are discussed at the end of the textual portion of this book.

Many of the "points" here recorded are not discoveries of my own. They have been generously passed on to me by friends who knew that I was preparing this book. None of these points, with the few exceptions already referred to, has been taken for granted, but each has been either checked with the available evidence or omitted altogether. This is due to no churlish tendency towards looking gift horses in the mouth, but to two reasons which have seemed basically sound. The one is due to the decision to include reasons for every statement made. The second reason arises from the first. The responsibility for issuing any important bibliographical dictum should be borne by the writer of it. When such a statement is chal-

## INTRODUCTION

lengeable, as most such statements are from their very nature, it is not sufficient answer to the challenge that the writer can accept no personal responsibility because the statement was taken at second hand from someone else.

Acknowledgments are especially due, and are gratefully made, to Richard Curle, whose book on the points of American first editions was the direct inspiration of this one; to Michael Sadleir, who graciously consented to expand the limits of the series to include a book which so grossly oversteps them; to E. A. Osborne, who placed ungrudgingly at my disposal his unique opportunities for checking variants in modern first editions, and who thus clinched many a point which must otherwise have been omitted for lack of proof; and to, among many others, Viscount Esher and Messrs. Howard Bliss, Andrew Block, Robert Bunyar, F. Coykendall, W. B. Dukes, A. W. Evans, R. E. and R. Gathorne-Hardy, Geoffrey Gomme, J. M. Humphries, R. Hutchinson, K. Leng, C. Parsons, B. Rota, J. Schwartz, A. J. A. Symons, Carroll Wilson, and W. G. Worthington.



**SECTION ONE:**  
**ARGUMENTATIVE**



## CHAPTER I

### DEFINITION OF TERMS

THE foundation of all collecting is not logical but sentimental. No self-respecting collector of books needs a reason for collecting. He collects because he likes books. Moreover, he should collect the books he likes. This may appear to be a superfluous remark, but a brief acquaintance with book-selling makes one familiar with the prevalence of fashion in book-collecting. The books collected by some people are clearly not what they like themselves but rather what somebody else has liked. That is to say, that some bibliophilic mentor has publicly stated his preferences for certain books and certain authors and some book-collectors have thought that a sufficiently good reason to collect his likes rather than their own. Among the very few rules that can be definitely laid down in book-collecting this is certainly one, that each individual collection of books should represent a personal and individual selection. The library that represents a second-hand taste is the exemplification of an unjustified task.

Whatever the *basis* of collecting may be, the

## POINTS

*method* must conform to the dictates of logic. A failure to recognize this fact can bring nothing but trouble to the collector. Those who are interested in collecting modern first editions should acquaint themselves with the tradition associated with the collecting of older books and should make an earnest endeavour to bring their own hobby more closely into line with that tradition. There is a strong tendency towards stunt and freak methods of collecting, the eventual result of which must be to encourage the exploitation of the collector and to bring his hobby into disrepute.

It is useless to minimize the danger in which the modern collector stands of becoming a collector of misprints, errors in punctuation, and freak bindings rather than a collector of books. The careful preservation of a true sense of proportion will prevent modern collecting from becoming as bizarre in fact as it is already depicted in the imagination of some of its critics. If the presence of a full-stop on a certain page of this, that, or the other book is to be magnified to the artificial importance given it by some, it may be a timely warning which reminds us that the full-stop may equally well be the work of a mischievous fly as of a careless printer. To preserve a true sense of proportion of the relative unimportance of errors of punctuation is to remain unperturbed by such muscine possibilities. To do otherwise entails not

## DEFINITION OF TERMS

only much perturbation, but the possibility that many will repent of the folly which allowed them to embark on the pursuit of so doubtful a hobby as book-collecting. Poor service is rendered to either the bookseller or the collector by those who foster absurd notions of the kind just mentioned. There are many genuine difficulties which confront the earnest collector, the solution of which demands patience and care. No good purpose can be served by introducing numerous frivolous problems devoid of either importance or significance. The final result of such frivolity can be no better than to disgust the serious-minded person who must feel that such things are not worthy the attention of an intelligent investigator. The possibility that the baby may be emptied out with the bath water cannot be ignored. It is not easy to distinguish between relevant and irrelevant discoveries, and there is the danger that the methods referred to may be mistaken for an indispensable part of book-collecting. It may be granted that even those who are responsible for these dangerous practices mean no harm. Let them take warning lest they drive their quarry away to the simpler and more straightforward hobbies like philately.

The work of the bibliographer bears a striking resemblance to that of a detective. The detective produces from the chaos of unco-ordinated and

## POINTS

apparently unrelated facts with which he is faced, an ordered cosmos in the shape of a solution which includes all the significant facts. This he does by selecting from the facts presented those which have a bearing on the problem in hand. The bibliographer does much the same thing, in much the same way, and is subject to much the same liability to be deceived by irrelevant facts as is the patient detector of crime. Problems in both spheres of activity are occasionally tackled by minds incapable of sifting evidence. Such minds readily follow false clues and jump to premature conclusions. They seldom abandon the problem as insoluble. They have a reputation for infallibility to maintain and they do it by broadcasting half-baked conclusions alike to those who are awaiting a solution and to those who were blissfully unaware even of the existence of a problem. Meanwhile, the patient investigator, unwilling to produce any solution of the truth of which he is himself unconvinced, finds, when he is ready with an account of the true state of affairs, that the solution offered by his facile competitor has such a long start that he may well despair of overtaking it.

Those who are readers of detective novels are aware of the amateur's invariable superiority to the professional. It is, therefore, a cause for congratulation that nearly all bibliographical detectives are amateurs. Doctors, printers, merchants,

## DEFINITION OF TERMS

and Civil engineers—these are the types of people who devote their spare time to the unravelling of bibliographical problems. Many of their contributions have been invaluable. The Catalogue of the Ashley Library is an example of the debt due to an amateur. Here is not only the record of a most remarkable collection of books, but also a pioneer effort in modern methods of bibliography.

The increase in the number of collectors and of the number of authors collected has proportionately increased the number of those acquainted with the jargon and paraphernalia of bibliography. Familiarity is said to breed contempt, and the ease with which the ABC of the subject is acquired has tempted some of the more recent disciples to try their hands at a practical contribution to the subject. Unfortunately these efforts bear no mark by which they may be recognized as the maiden efforts of pupils. They appear with all the dignity and authority of the work of an advanced student, or even a professor of the subject. It is not too much to say that some of the results have been lamentable.

The bursting into print of initiates, anxious to play with a new toy in public, and at the same time to acquire a specious reputation for erudition, is one of the most trying concomitants of modern book-collecting. We are readily deceived by the dignity of print. We are too easily betrayed into

## POINTS

accepting at its face value any printed statement, and we are deceived into the hope, if not the belief, that the publication of a new bibliography of one of the collected authors will make straight the way through the complications of his first editions. The sole credential that a bibliographer can supply is his printed work, and if it should happen that this is merely the record of a number of first editions which he has examined without comparing them with others for variation, there is no means of testing his accuracy but by the painful method of believing him until he is found out. So much care is needed, even by the practised bibliographer, to avoid the most glaring errors of fact, that dilettantes should take warning and should realize that caution, caution, and again caution should be the watchword of anyone who undertakes the preparation of what is, after all, nothing but a guide-book for the uninformed. There is so much loose thinking and loose talking on bibliographical matters just now that a re-statement of first principles may not be considered out of place here. There are certain rules and regulations of the book-collecting game without which it is impossible to derive the full measure of enjoyment which should result from taking part in it.

Let it be said at once that it is useless to attempt to make bibliography snappy. It cannot be done.

## DEFINITION OF TERMS

Such a quality is entirely alien to its nature. Its essential atmosphere is one of leisure. In the matter of elucidating points, patience is a requisite of prime importance. It is not intended to suggest that the investigation of points should be discouraged. The preparation of this book is sufficient answer to such a criticism of my point of view. Yet it is disturbing to see the blithe way in which cataloguers copy one another, and apply such a description as "First issue" to a book on no other ground than that somebody has said it before. No attempt is made to inquire into the soundness of the description. It will appear from the factual section of this book that many such statements will not stand investigation.

Nevertheless, collectors should be sufficiently acquainted with the subject to be able to avoid these pitfalls more frequently than they do. Such a ramp as that indulged in over *The Good Companions*,\* for example, should be a decreasing possibility. God helps those who help themselves, and even an elementary knowledge of bibliography should have sufficed to arouse the suspicion that the currently accepted solution of this problem was unsound.

Much confusion results from a failure to grasp

\* I have just seen what purport to be "advance copies" of this book, which prove on investigation to be cut-down, re-bound, ex-library copies.

## POINTS

the meaning of the common terms of bibliography. There is a general consensus of opinion as to the proper use of them, but they are frequently so misused as to demonstrate that there are many who are still uncertain of their true meaning.

An **edition** may be defined as including all copies of a book printed from one setting of type. These copies need not be printed at the same time, but a **second edition** is not deemed to come into existence unless the type is re-set for it. It may be that in the new setting there are no textual alterations. The fact of re-setting in itself, and nothing else, justifies the use of the term new edition.

Printings from the same type at different times are differentiated by calling each fresh printing a new **impression** of the edition. When the term **first edition** is used here it will always mean, unless otherwise specified, the first impression of the first edition. It will be clear that the value of the word "impression" is negative rather than positive. In itself it is devoid of bibliographical significance. Its importance lies in its allowing the word "edition" to be reserved for the new setting of type. The word "edition" would otherwise have been already used up to describe reprintings from the same type-setting, and a word must then have been invented to describe printings from new

## DEFINITION OF TERMS

settings. It will also follow that bibliographical notes on the title-pages of books will generally need translating into more accurate terminology before they can be relied upon to serve us. Nevertheless the above definitions agree substantially with those adopted by the Publishers' Association.

It sometimes happens that after a certain number of copies of a book have been sent out from the publisher's office, occasion arises to alter the make-up or textual content of the book in some way. Some error of fact, or indiscretion of phrase may be corrected. Copies of the book published before the alteration is made belong to the same edition, and frequently to the same impression as those sent out after the correction is made. The word **issue** is used to differentiate between two such forms of a book. Those sent out before the alteration constitute the **first issue**. The others belong to the **second issue**. The word "issue" can be applied legitimately only to variations which arise after some copies of the book have been actually sold and sent out by the publisher. In other words, copies must actually have been *issued* before the necessity to use the word can arise. In this connection it has been thought necessary to exclude review copies from considerations of issue. Although, strictly speaking, the sending out of re-review copies constitutes the issuing of some part

## POINTS

of the edition, by “publication” I always mean the issue of books to the booksellers and the general public. I am aware that this will cause dissension in some quarters, but much discussion of the point with others as well as with myself has convinced me that such a distinction is useful in practice.

A word is still needed to describe changes made before any publication takes place. These changes may be made while the entire edition is still in the publisher’s hands, they may take place at the printer’s, at the binder’s, or even at a stage intermediate between the issue of some of the review copies and the actual date of publication. Any differences that may arise before that time will be referred to as “states” in accordance with the excellent innovation made by Mr. Greville Worthington in his *Bibliography of the Waverley Novels* in the present series.

**State** is a word used by etchers to distinguish between pulls made from their plates at different stages of the etching process before the work is actually finished and ready for publication. Thus the first “state” will show the work in an earlier stage of its developement than the second, the second than the third, and so on. The word “state” refers to these stages in the process of preparation. Every “state” of the etching may be issued simultaneously, or some may be issued

## DEFINITION OF TERMS

before others. The status of each is clearly marked by its place in the history of the work and is not affected by the order in which they are issued. An etcher may keep early states of his plates by him for years after the final state is sold out. If he then sells some of them to collectors, or issues them through his regular agent, they are still described as first, or early "states" of the plate. In this word, therefore, we have a term which makes us independent of any reference to or implication of issue. Its application to the matter in hand will immediately emerge.

While a book is in process of being printed, the sheets are examined from time to time, and where defects arise they are attended to as soon as they are noticed. Thus, any sheet of a book may be printed from type which is perfect when printing begins. A defect, such as the breaking or dropping of a punctuation mark, a letter, a word, or even a whole line, may develop. Later the defect may be remedied, and in such a case there would be three states of the book in question. It is probable that copies of the book in all three states will be issued on the same day. They will all be "first issues"; but some will be first, some second, and others again third "states" of the first edition.

The immensely practical uses to which this term can be put will be evident from a perusal of the factual section of the present book.

## POINTS

It should be especially noted that these changes usually take place while the book is in the printing stage and exists only in the form of sheets. There are many examples of books in which such alterations occur in more than one sheet. Which "state" of each sheet goes into any one copy of the book depends entirely on the order in which the sheets, or, as they have by that time come to be called, gatherings, are collected by the girls who prepare them for stitching.

Let us suppose alterations to have been made to the type surface of four sheets of the book, and let us call these four sheets A, B, C and D. Let us call the three states of each sheet 1, 2 and 3. Then the possible combinations in the book will be manifold. We may have the combination A<sub>1</sub>, B<sub>1</sub>, C<sub>1</sub>, D<sub>2</sub> or A<sub>2</sub>, B<sub>2</sub>, C<sub>3</sub>, D<sub>1</sub>, or A<sub>3</sub>, B<sub>1</sub>, C<sub>2</sub>, D<sub>1</sub>, or any other possible combination of these letters and figures. It will readily be seen how heavily the probabilities are against the combination A<sub>1</sub>, B<sub>1</sub>, C<sub>1</sub>, D<sub>1</sub>, which is the only combination in which the first states of all four sheets could be included in one copy of the book. Therefore the term "state" applies most properly in most instances to one section of a book, rather than to the whole book itself, and it may well be impossible to find any legitimate copy of the book in first state throughout. Lest we make too strong the tempta-

## DEFINITION OF TERMS

tion to manufacture copies of the first state which do not, in nature, exist, let us disabuse ourselves of an exaggerated notion of the importance of these sports and freaks of the printer's shop.

More serious differences than printers' errors between copies of the same issue of a book may also be legitimately described as differences of "state" rather than of "issue." A publisher may decide to make some copies of a book with trimmed, and others with untrimmed edges. If both forms are issued simultaneously, they will be referred to as States A and B of the book in question.

Before leaving the subject of definitions and proceeding to examples of the use of terms in actual practice, one more word seems to call for explanation. What is meant by the **publication** of a book? The publisher's definition of "publication" is "having copies in your possession sufficient to supply the reasonable demand of the public," plus the intimation to a third party that this state of affairs exists. At any stage between this point and the actual selling of the book to the public one may draw a line and say, this constitutes publication. The *Concise Oxford Dictionary* defines the word as meaning "issuing of a book to the public," and I see no reason for going beyond that point in deciding what constitutes pub-

## POINTS

lication from a bibliographer's point of view. As far as most modern books are concerned, this is a discoverable fact, whereas to discover facts relative to the dates of undertaking any other part of the issuing of a book is almost impossible. The relevance of this rather hypothetical reasoning will be seen when discussions arise as to what constitutes a first edition. One will say that the first edition is the first printed, another that it is the first to be bound, and yet another that the book is published as soon as review copies are distributed. Therefore the necessity arises for deciding on some method of connecting the first edition of a book with the date of publication, and consequently for arriving at a clear understanding of what is meant by the word publication itself. In defining the word "edition" at the beginning of this chapter some colour is apparently lent to the suggestion that it is purely a matter of printing. Such, in my opinion, is not the case. A book does not exist as such until it is bound, and the implication is that the first edition is the first issued to the public.

The value of this distinction will transpire more clearly in Chapter III in reference to the complications of American books first published in England and vice versa.

To recapitulate, (1) an **edition** includes all copies of a book printed from a single setting of type.

## DEFINITION OF TERMS

(2) An **impression** includes all copies of a book printed at any one time. (3) An **issue** is a part of an edition which differs in some respect from another part of the same edition, but the alteration must have arisen subsequently to publication. (4) Differences of **states** are constituted by variations which arise before publication. (5) **Pu**licati**n** refers to the date on which books are issued to the public, and the *first edition* is the first to be so issued.

Academic definitions of this kind are difficult to frame with the impeccability called for by the subject, and a few actual examples will be needed to make their application clear.

Lionel Johnson's *The Art of Thomas Hardy* was first published in 1894. It was reprinted in the following year, with the note on the reverse of the title-page—Second Edition. This publication in 1895 was printed from the same setting of type as the first and should be described, bibliographically, as the second impression. In 1923 the book was enlarged and re-set, with the description—New Edition. This was the second edition. Not, be it observed, because it was enlarged. This *may* be a feature of a new edition, but is not necessarily the case. The re-setting of the type necessitates its description as a new edition.

D. H. Lawrence's *The Lost Girl* was published

## POINTS

in 1921. Before many copies had been issued, the publisher thought fit to ask the author to re-cast certain passages of the book, and to make their inclusion possible two cancel leaves had to be substituted for those on which the offending passages appeared. Here are two "issues" of the first edition. If, as sometimes happens, the two signatures were later reprinted, thus doing away with the necessity of the rather clumsy device of a cancel leaf, this would constitute a third "issue" of the book.

Examples of differing "states" of books are so plentiful that a choice becomes rather embarrassing. We will content ourselves with one, while noting how frequently it will be necessary to categorize the use of the term "issue" as a fallacy. If, as is fervently to be hoped, the use of this word "state" becomes widespread, we shall at least be less frequently tormented by the discovery that the latest catalogue from our favourite bookseller has robbed our shelves of one of their reigning glories.

At some stage in the printing of *Memoirs of a Fox-Hunting Man* portions of the type collapsed. One of the results of this breakdown was that a letter o on p. 365 dropped from the last but one to the last line of the text. It seems certain that the type was perfect when printing began, and it is impossible to ascertain the stage at which the im-

## DEFINITION OF TERMS

perfection arose. It is quite certain that copies of the book in both forms were included in the earliest consignments sent out by the publisher. The two forms are, therefore, not two different issues but different "states" of the book.

Numerous examples of the need for all these terms appear in these pages, and countless others will occur to every reader. It is not pretended that this terminology prevents all possible confusion. For instance, we are accustomed to refer to the "Second Edition" of *The Ballad of Reading Gaol*. Strictly speaking, because it was printed from the same type as the first edition, we should call it the "second impression." The fact that twenty textual revisions by the author are incorporated in it makes it also a "second issue"; and as issues are far more important to our purpose, we should describe it as the second issue of the first edition.

Collectors of modern first editions are by no means the only offenders in these matters. It has become customary to describe as "second issues" what are actually the "second editions" of *Tom Jones* and *A Journal of a Tour to the Hebrides*. In each of these cases what is called the "second issue" is printed from an entirely new setting of type, which fact clearly calls for the use of the word "edition" rather than "issue."

Despite the fact that it is still possible for confusion occasionally to arise, definitions of the kind

## POINTS

set down here will be found essential if the ground is to be cleared of the happy-go-lucky methods of certain self-appointed bibliographical mentors, and the employment of some such system as that indicated in these preliminary remarks provides us with an acid test of the accuracy of information which is offered to us, and saves us, if a bull may be excused, from being stampeded into the pursuit of some will-o-the-wisp which is found to be a mare's nest when we have captured it. Those who are not bored by the recapitulation of such elementary facts as these may find themselves encouraged to proceed to the study of a work which should be possessed by everyone who aspires to a working knowledge of what bibliography is. I refer to Mr. R. B. McKerrow's *Introduction to Bibliography*. This gives all the information necessary to a complete bibliographical education in a form which makes it at the same time of entralling interest and intelligible to anyone of average intelligence who is interested in the subject.

Certain periodicals, aware of the increasing number of book-collectors, are beginning to devote a section of their space to the discussion of the subject. The level of the information frequently contained in such columns must serve as an excuse for repeating in this chapter what will be stale to many of my readers.

## CHAPTER II

### THE NEED FOR CAUTION

THE golden rule of bibliography should be that there is no golden rule. There is no short cut to the discovery of what constitutes the earliest form in which any book appeared. We can be wise only after the event. Reference to a few of the common sources of information will demonstrate their fallibility and the caution with which their evidence should be accepted. There is no more dangerous error to which a bibliographer can be liable than a tendency to argue from the particular to the general.

Several references will be made here to the subject of cancel leaves. That is to say, to the occasional practice of cutting out certain leaves of a book which has been printed and bound and of pasting on to the stubs thus left, other leaves with different wording.

It is frequently assumed that the statement that such and such a leaf was cancelled is a sufficient indication to the collector as to what he must

## POINTS

look for in order to assure himself possession of the book in its earliest form. Yet this supposition completely ignores the possibility that, when the first demand is over, the publisher may have leisure to substitute an entirely new signature with the new text. It is essential that bibliographers should indicate the actual nature of the original text. Otherwise a collector who examines any copy of the first edition which has no cancelled leaf at the indicated point may be satisfied that he possesses the first issue, when in reality he has the third. Again, example is better than precept. Mr. MacDonald, in his painstaking bibliography of the works of D. H. Lawrence, is more than once guilty of omissions of this kind.\* He omits reference to the fact that *The White Peacock* exists with the text in three states:—(1) With the leaf 227–228 (as well as 229–230 as stated in the bibliography) in its original uncancelled state; (2) with these leaves cancelled and with the new text, and (3) with an entirely new signature with the later text. The alternative texts are given in this book at p. 138.

It would be unfair to stigmatize Mr. MacDonald with the criticisms which prelude this chapter. His bibliographies are, for the most part, admirable and no bibliographer is infallible. This example is intended only as a warning that incom-

\* See note p. 138.

## THE NEED FOR CAUTION

plete information can be just as dangerous as none at all.

Unwarrantable conclusions are frequently drawn from a section of advertisements which is sometimes found at the end of a book. It is assumed by many that because one copy of a book has advertisements dated July and another September, that the one is, *ipso facto*, an earlier issue than the other. Such deductions are typical of the efforts of the uninstructed. Without collateral evidence of some kind it is extremely dangerous to assume that the dates on advertisements which are not a part of the book have any significance whatsoever. Each case must be treated on its merits and the facts about it must be separately ascertained.

Evidence on a doubtful point of issue is sometimes so difficult to obtain that the temptation to settle the matter out of hand is often hard to resist. But we must fortify ourselves with the reflection that the problems are self-inflicted. There is no obligation to undertake the solution, but, having undertaken it, there must be no fobbing off with an answer which would not withstand the first criticism levelled at it.

It has been said that the first issue of *Tono-Bungay*, for example, is identifiable by the date "1.09" on the publisher's catalogue which is inserted at the end of the book. If this be so, it is

## POINTS

clear that no copies other than those of the first issue of the first edition can be found with advertisements so dated. If, then, a copy of the second edition could be found with advertisements dated 1.09 there would be grounds for assuming the fragility of the initial statement. In point of fact second editions do sometimes contain such advertisements. There is the possibility that second editions share this peculiarity with the first issue of the first edition, but it is unlikely, and, if true, robs the priority of copies of the first issue of all their issue significance. Clearly, if catalogues dated 1.09 are still available when the second edition is published, their inclusion or exclusion in the first edition must have been a matter of chance. Some further evidence of priority must be produced. In the event of this collateral factor, which may be called X, being found only in copies with the early dated advertisements, the first issue will be accurately described as consisting of those copies which have advertisements dated 1.09 and have also X. The latter will be the essential feature of a first issue. The former will be an incidental feature, which may well occur in copies which lack X. Such a case will be found a little later in this chapter in the discussion of Mark Twain's *Stolen White Elephant*.

A more extreme case than *Tono-Bungay* is that of Wilde's *De Profundis*. The first edition of this

## THE NEED FOR CAUTION

book is described in Stuart Mason's remarkable bibliography as having advertisements dated March 1905. Much play is frequently made with copies that have advertisements dated February 1905, and Lord Esher's library contains a copy with advertisements dated 1904. It must be clear that no publisher would deliberately include in a new book advertisements of the previous year. He is anxious to push his current and forthcoming books, and the inclusion of an odd copy of an out-of-date catalogue is obviously due to an accidental occurrence at the binder's. Otherwise what is to be said of a freak copy of a book published by Martin Secker in 1918, which has recently turned up with advertisements dated three years earlier than the book was published?

I have indicated my belief that the modern collector would do well to acquaint himself with the practice in vogue among collectors of older books. Reference to tradition is particularly apposite in the present connection. Ever since publishers began to insert advertisements in books, this problem has arisen and similar misconceptions have been frequent.

It has been the consistent habit of bibliographers to treat the question in the manner here indicated. Mr. Sadleir so deals with it in the preface to his Trollope Bibliography, where he indicates the invalidity, as a general rule, of inferences drawn

## POINTS

from the dates of inserted advertisements. He points out that when difference in date coincides with chronology of issue, the dates are either some distance apart, or else there is some evidence independent of the advertisements which lends them their significance.

Lord Esher, in the preface to the catalogue of his library, differs slightly from these conclusions, although substantially in agreement with them. He points out that Wells' *The Sea Lady* has sometimes advertisements bound up with first edition sheets which are dated seven years later than the publication of the book. This is clearly a case where the date has issue significance. He quotes also the case of Landor's *Imaginary Conversations of Greeks and Romans*, 1853, where three differently bound copies of the first edition were examined and the one that turned out to be the first issue had advertisements dated 1850. But it is clear from the phrasing of the discovery that the date of the advertisements is incidental and not essential to the first issue. In other words, if a copy of the book turned up with all the other points essential to a first issue, but with advertisements dated 1853, instead of 1850, he would be an unworthy bibliographer who would refuse it the status of a first issue solely on the grounds that its advertisements were not dated three years earlier than the date of the book. If, on the other hand, any of the other

## THE NEED FOR CAUTION

points of the first issue were missing in a particular copy, one could not describe it as a first issue even if it had advertisements dated 1850. It may be that all known copies of the first issue do, in point of fact, have advertisements dated 1850. It must, nevertheless, be insisted that the fact is unimportant. There is the possibility that the first issue exists with advertisements of different dates and that it would be none the less a first issue whether its advertisements were dated 1850 or 1853.

The format of the book as regards printing and binding is under the direct supervision of the publisher. As Mr. Sadleir points out, the inserting of the advertisements is left to the binder and is "*beyond the province of the publisher altogether.*" For this reason inserted advertisements must, as a general rule, be regarded as insignificant.

There are not wanting other examples of book-making which are outside the direct control of the publisher. For example, occasionally the person who gathers the signatures of a book for sewing will, by accident, include one signature twice and omit another altogether. The result is that maddening thing which everyone has found at some time or another, a book with some pages repeated and some pages omitted. As well make a point of issue of this, as of the dates of inserted advertisements. Both results are produced without refer-

## POINTS

ence to issue and neither of them has any bibliographical significance.

Again, books published in the early nineteenth century are found in boards of different colourings and in different styles. This is due to the fact that the publisher did not have the books bound himself, but sold the sheets to novel-distributors who bound them and supplied them to book-sellers. A full account of the methods and consequences of this custom is given in the first volume of the present series. This is another example of book-making which is carried on outside the supervision of the publisher and, in consequence, is never chosen as evidence of chronology of issue.

A striking example of the incidental nature of inserted advertisements is afforded by Mark Twain's *Stolen White Elephant*. There are a number of facts common to all copies of the first edition. For example, they are all bound in red cloth. There are some facts which are common to more than one issue of the first edition. For example, both the first and the second issues have advertisements dated May 1882. There are certain facts which are peculiar to the first issue. One of these is the presence of a blank leaf before the half-title. It happens that the book in this form exists only in copies with May 1882 advertisements. If, however, a copy was found with all the points of a

## THE NEED FOR CAUTION

first issue and advertisements dated June 1882 we should be unjustified in calling it a second issue. Alternatively, if a copy of what we call the first issue turned up with advertisements dated March or April 1882, that would not justify our calling the May copies second issues. The advertisement dates give us incidental facts, and, in the present state of our information, we shall say that all known copies of the first issue have advertisements dated May 1882, but that not all copies with advertisements so dated are first issues.

Inserted advertisements sometimes produce impeccable solutions to problems. In the case of *The Skipper's Wooing*, for example, the second issue is identical with the third,\* with the exception that it contains a publisher's catalogue which includes a review of the book itself. Yet I have seen a copy of the second issue described as "the first issue with publisher's advertisements at the end." *Landmarks in French Literature*, Mr. Lytton Strachey's second book, was included in a series of popular handbooks and was continually reprinted without any noticeable change in the format. Nevertheless, inserted advertisements show that some copies include a review of the book itself, which disposes of the common misconception that all copies with gilt lettering on the binding are, by that token, first issues.

\* But compare pp. 131-132.

## POINTS

There are also books in which, although the advertisements themselves give no clue, it is nevertheless the case that the first issue possesses them and the later issue lacks them. Here we are confronted with a point of fact. It is known, for example, that in October 1914 the publisher of McFee's *Aliens* bound 300 sets of sheets of this book with each of which a section of 8 pages of advertisements was inserted at the end of the book. In November 1916 this 300 were sold and he bound 50 more which lasted for two years. In 1918, 300 sets of sheets were used as packing material, but in 1922 the printer reported the discovery of 80 further sets of sheets, and these were also bound up and sold. Neither the 1916 binding nor the 1922 binding included the advertisements, as these were, by then, out of date. This is clearly a point of issue arrived at by knowledge of the actual history of the publication of the book. Similarly, *Mark Only*, by T. F. Powys, has not yet sold in sufficient numbers to exhaust the first edition. When the book was first issued in 1924 every copy contained at the end four unnumbered pages of advertisements. Copies of the first edition may still be obtained from the publisher, but they no longer include these advertisements.

It is, therefore, clear that no preconceived notions on the subject of inserted advertisements are advis-

## THE NEED FOR CAUTION

able. While no *prima facie* case can be admitted for regarding a first edition with advertisements dated 1.09 as necessarily earlier than another copy of the same first edition with advertisements dated 2.09, nevertheless the possibility of elucidating evidence from inset advertisements cannot be denied, and such evidence is equally welcome with any other.

In recent years the dust-wrappers in which modern books are clothed have been the subject of increasing importance to collectors. The initial reason for this importance is easily seen. A large number of collectors order books from booksellers' catalogues. The descriptions employed by booksellers are not uniformly informative, and what one will call fine condition is described by another as good condition and vice versa. It is particularly true of American collectors that the bother and expense of returning a book is frequently considerable, and, in the past, such collectors have reconciled themselves to the purchase of books in a condition in which they would never have purchased them if they had seen them beforehand. The description of a book as being in its original dust-wrapper was some sort of indication that its condition was clean enough to satisfy an exacting collector. Many collectors of modern books are aware of the possibility that the time

## POINTS

may come when they will wish to disperse a part or the whole of their collections and, with the recollection of the implied guarantee of condition contained in the presence of the dust-wrappers, these were preserved by them. All this is quite comprehensible and not entirely unsympathetic. One nevertheless feels the justice of Mr. Iolo Williams' remark, that if this sort of thing goes on publishers will soon be compelled to issue dust-wrappers to protect the dust-wrappers. The preservation or destruction of dust-wrappers is an alternative which rests with the personal idiosyncrasy of the individual. But the cult of preservation is beginning to assume a sinister and indefensible aspect when it is implied that the dust-wrapper is a part of the book and that points may legitimately be deduced from it. Everyone who respects the true inward significance of book-collecting will at once agree that this tendency must be squashed, and that with no uncertain hand. Mr. Vrest Orton, in some notes on the bibliography of Ernest Hemingway's first editions has made several observations about the importance of the dust-wrappers of these books from a bibliographical point of view. It is said that several American publishers, and it is known that some English publishers, confine their notices of reprinting to a statement on the dust-wrapper of the book. It is quite possible that some books

## THE NEED FOR CAUTION

exist in which it is impossible to distinguish a reprint from a copy of the original impression, and it is further possible that such books did have notice of reprinting on their dust-wrappers. It will at once occur to any knowledgeable collector that the only thing proved by the first issue dust-wrapper is that it is a first issue of that wrapper. Its evidence can have no bearing on the bibliography of the book whatsoever. What chance is there of proving that the particular dust-wrapper sold with a particular copy of the book is the one with which it originally left the publisher? It is surely placing a premium on honesty to foster such absurdities. Furthermore, I have noted in these pages one or two examples of forgery. The faking of actual parts of a book is always a tricky business, and all kinds of unsuspected traps lie in wait for the criminal, which invariably betray his handiwork to the tolerably well-informed. But, how easy the faking of a dust-wrapper would be!

As he stumbles along the rough row set for him to hoe, avoiding with difficulty the gins and snares set for his destruction, we hear the plaintive cry of the book-collector calling for guidance. Books and articles professing to show him how to tell a first edition are eagerly purchased in the hope that here at last the secret will be disclosed. Pub-

## POINTS

lishers are laid under contribution, booksellers parade their knowledge of the subject, periodicals devote space in their columns to displays of bibliographical erudition: yet the last state of the collector is worse than the first. The sad truth is that there is no court of appeal, no acid test which can be applied to each and every book by which we may know whether it is in fact what it seems to be, a first edition.

Mr. George H. Sargent, whose opinions on subjects of this kind must always be listened to with respect, has suggested an international court of appeal to which bibliographical disputes might be referred. Such a suggestion is a typical counsel of despair. It is exemplary of the cherished illusion that there is something magical about first editions, some secret talisman, now in the possession of the few, a touchstone which, applied to whatsoever book will react in one way if it is a first edition, and in another if it is not. The facts are quite other than this. The method of dealing with bibliographical problems is purely empirical and can never become intuitive. Certain facts are available about almost any modern book, and only by gathering them together and reconstructing each individual case separately can we hope to arrive at a solution.

There are those who would refer all disputes to the Reading Room of the British Museum. This

## THE NEED FOR CAUTION

remarkable institution has an importance which it would be idle to belittle. Among the major benefits which it has conferred on an indifferent world must be included the provision of the atmosphere, and the book, without which all the best of Samuel Butler would have been denied us. Nevertheless, the very source from which it draws its supply of modern books is bibliographically tainted, and its contribution to our problems is made, so to speak, in spite of itself. It is a condition of modern publishing that a copy of every book published in England must be sent to the British Museum not later than the day of publication. Were this condition carefully and invariably observed by the publishers, we should have an invaluable collection of impeccable authority in the Museum Library. Publishers, however, have other things to do when publishing their books besides taking into account the potential worries of future bibliographers, and not only do many of them keep no record of what are, to us, important variations in the early stages of their publications, but, in attending to the multitudinous activities associated with the publication of a new book, the needs of the Museum are occasionally overlooked.

When preparing the factual section of the present book I had occasion to examine, at the Museum, certain books about the bibliography of

## POINTS

which I was uncertain. Here are a few of the disappointing results:—

<i>Title and publication date.</i>	<i>Museum copy and date received.</i>
Burke. <i>Whispering Win- dows.</i> April 1921.	Second impression. May 24th, 1921.
Douglas. <i>South Wind.</i> June 1917.	Third impression. 1918.
Hope. <i>Dolly Dialogues.</i> Aug. 1894.	Rebound. Aug. 1895.
Jerome. <i>Three Men in a Boat.</i> Sept. 1889.	Rebound. Sept. 1889.
Kaye-Smith. <i>Spell-Land.</i> Oct. 1910.	First issue. Jan. 5th, 1911.
Malet. <i>Sir Richard Calmady.</i> Sept. 1901.	Second issue. Sept. 18th, 1901.
Maugham. <i>Painted Veil.</i> April 1925.	Second issue. April 23rd, 1925.
Priestley. <i>Good Companions.</i> June 1929	Second state. June 29th, 1929.
Shaw. <i>Press Cuttings.</i> July 1909.	July 23rd, 1909.

It follows from even these few examples that the British Museum Library is by no means the infallible court of appeal that we are vainly seeking. It is clearly not to be relied on even when the date of receiving a book coincides with that of publication. Witness *Sir Richard Calmady*, *The Painted Veil*, and *The Good Companions* as listed above. It may also be possible that the Museum copy may be the first issue even when the publisher omits to

## THE NEED FOR CAUTION

send the book until four months after it is published. Witness *Spell-Land*. We know that the large-paper copy of *Eve* in the Museum was a reprint specially made and coloured by Mr. Hodgson for the Museum. Therefore we dare not do more than accept the British Museum copies at their face value, as of little more significance than any other copies of the first edition. We must seek elsewhere for proof.

The fallacious deductions drawn from imperfections of type have been referred to in an earlier chapter when defining the word "state." Further reference to them here is limited to an indication that, if regarded in the right light, typographical imperfections may be of the greatest value. Just as no true bibliographer will either completely disregard or make a fixed rule about inserted advertisements, just as he will preserve an open mind in examining the resources of the British Museum, so he will reserve his opinion about the significance of type imperfections and regard them without prejudice, and will extract from them the true facts as to their origin and relevance to his problems.

A very good example of the value of imperfections of type is afforded by *The Dolly Dialogues*. Numerous examples of this book were compared, and a copy in wrappers was found differing from

## POINTS

all the others in the fact that the left-hand headline to each opening of the book read *Dolly* instead of the more usual *Dolly Dialogues*. The only other difference between the two forms which could be discovered by a superficial examination was that the copy with the shorter headline gave the London agent as Simpkin, Marshall and Co., whereas all the other copies gave Simpkin, Marshall, Hamilton, Kent and Co., Ltd. Here is a fact of great apparent significance. The imprimatur of the limited company may be taken to indicate a later stage in the history of the firm, and an assumption that this fact has placed the copies in their correct order seems to be justified.

This would make a very pleasant solution, but it is not entirely satisfactory. A bibliographer is always suspicious, not least of his own conclusions. There is always the possibility that some fact has escaped observation, or that a fact may be magnified to an importance which it does not actually possess. Much later, when working on another problem, I found books published in 1890 with the later imprimatur. It is therefore clear that the earlier style must have been obsolete for at least four years in 1894 and its use in a book of that date must be quite accidental. It might, in other words, have been used equally well at that date on any issue or edition of the book whatsoever.

## THE NEED FOR CAUTION

It still seemed likely that *Dolly Dialogues* was an improvement on *Dolly* rather than the other way round, and, all else failing, a comparative scrutiny of the state of the type was made. In every case where the type had broken down its state was worse in copies with the long headline than in the one with the short headline. This seemed adequate justification for assuming that the long headlined copies are later.

Mr. Carroll Wilson tells me that in his investigation of the troublesome problems associated with American first editions of the early nineteenth century the examination of type-imperfections, showing the gradual degeneration of condition in the type-face, has proved invaluable. In many cases a whole chronology of issues has been determined in no other way. Occasionally corroborative evidence has turned up from the most unlikely sources, and on almost every occasion the result has been to confirm conclusions arrived at by typographical comparison. If it is realized that imperfections of type are signs of age or weakness, and that consequently their significance is limited to an indication that copies betraying the imperfection were probably printed later than the perfect ones, less will be seen in catalogues of the wild-cat descriptions now so frequent. The point-snatcher is vocal only when he can produce freaks which pretend to priority. Let it be shown

## POINTS

that his microscopic differences are signs of posteriority and he will be silent about them.

There remains one source of information that has been regarded as impeccable. Books are usually sent out for review some time before actual publication, and copies stamped on the title-page as being for review have come to be regarded as infallible sources for settling disputes about chronology of issue. It cannot be denied that many difficult problems have been solved in precisely this way. Three examples show the need for caution in regarding review copies as unexceptionably the first states of books. While it is true that in the large majority of instances review copies are unquestionably of the earliest state of the book, any single exception to that rule justifies general suspicion of the whole rule.

It appears that Macmillan & Co. used to send out for review copies of every new edition they published. Review copies exist of Henry James' *Stories Revived* in two volumes, which is the second edition of the book although it contains no statement of reprinting and was published in the same year as the first edition. Two books of D. H. Lawrence's afford the other examples. The first state of *Sons and Lovers* exists only in the form of review copies, but not all review copies are in the first state with the uncancelled title-leaf. The

## THE NEED FOR CAUTION

same is true of *The White Peacock*, of which a review copy was sent, before publication, to Mr. Edward Garnett. This copy is before me as I write and has both leaves in the cancelled state.

Therefore it cannot be too often or too emphatically repeated that there is no safe and easy road to success in bibliography. Evidence must be gathered from every possible source, but it cannot be admitted that because this is a review copy, or because this agrees with the copy in the British Museum, or because this has the earliest dated advertisements, *therefore* this is the first issue of the book. All of these are insufficient evidence. They are the wrong sort of evidence. Independent facts must be found to support such a statement, facts of a kind which leave no possibility of doubt. Until such evidence is forthcoming the wise man will suspend judgment.

The endeavour of this chapter has been to make caution the watchword of the collector and to induce in the mind of the modern collector a sense of the spirit which informs other types of book-collecting. Illusions are dangerous, and bibliography must be approached with an open mind, a mind divested of all prejudice, prepared to treat each single case on its own merits and to pursue it to its logical conclusion, wherever that may lead.

## POINTS

It should be said that the hankering after a bibliographical philosopher's stone is a sign that the seeker is not in a state of grace. He must be convicted of sin in this matter before he can achieve the state necessary to salvation. Those who really appreciate bibliography do not wish its pitfalls removed. With their removal would go more than half its fun.

No Christian was ever beset by more temptations, no Pilgrim's Progress ever demanded more determination or singleness of purpose. Yet, if he remembers that books are seldom what they seem, and if he refuses to be lured from the strait and narrow path along specious side-tracks, the collector will not only enter the Promised Land at last, but also get lots of fun on the way.

### CHAPTER III

#### SHALL WE COLLECT FIRST EDITIONS?

EVERY collector of first editions requires, primarily, first editions. There are many occasions on which later editions will have considerable charm for him. Moreover, there are collectors of books who have no interest in first editions whatsoever. But a collector of first editions must, by definition, collect first editions. This statement may appear platitudinous, but its utterance in another place has given rise to so much argument, and so many champions of the collector have arisen to do battle for the opposite point of view, that the present return to the subject at some length is not so pointless as it may superficially appear to be.

It has been said that there is no magic about first editions. The first edition is the one that appears before any other. It is the first in the field. No consensus of opinion, however authoritative, no pronouncement, however often, however unfalteringly repeated, no intuition, however infallible, can affect a factual statement of this description. Whether a book appears first in Kamschatka, or Medicine Hat, by virtue of its having appeared

## POINTS

there first it is the first edition, and nothing which happens subsequently to the actual first appearance of a book can alter the fact that the first edition is already on hand. The position is pre-empted, the claim is unexceptionably registered, and anyone who attempts to make out a case for any later appearance of the book as a first edition must be regarded with the gravest suspicion. Nevertheless, though the facts appear as plain as daylight, there are not wanting rash persons who will attempt to Burke them and to persuade collectors of first editions that while, generally speaking, their collections consist of first editions, there are cases in which they should depart from their rule and, ignoring the first appearance of the book, satisfy themselves with a later edition.

Hence we have the ingenuous suggestion that although a book may be published (that is issued to the public) earlier in England than in America, it may have been printed first in America. It is conceivable for example that an English publication consisting of American sheets with an English title-page and binding might be issued before the American edition. I would unhesitatingly select the English as the first edition. Lest my definition of the word "edition" in the first chapter be now quoted against me, it must be clear that the definition is a general one which delimits every edition from the first to the *n*th.

## SHALL WE COLLECT FIRST EDITIONS?

In the present reference I would say that publication is a matter of dates, edition of printing. In bibliographical discussions of the present order it will be clear to the student that once the word "first" is prefixed to the word "edition," the two form a term with a quite definite and peculiar meaning. This term is linked closely and especially in my own mind with the fact of publication, and can be divorced from it only by a process of mental jugglery to which most collectors will share my own aversion.

Mr. Merle Johnson, in his otherwise admirable bibliography of Mark Twain, gives American editions pride of place over English editions, irrespective of whether the latter appeared earlier than the former. With the passage of years Mr. Johnson has become quite unrepentant, for what he hinted at in his *Mark Twain*, he says plainly in his *American First Editions*. "Preference is given to editions printed in America even if technically the foreign edition . . . was issued slightly earlier. . . ." Why "technically"? Either the foreign edition was earlier or not. If it was earlier it was the first edition, and nothing that Mr. Merle Johnson or anyone else can say will get away from the fact.

It was inevitable that the protagonists of such a position should eventually compass their own destruction, and a recent writer in *The Bookmart*

## POINTS

has given out the extraordinary statement that even when foreign editions precede those issued in an author's country of origin, that does not make a first edition of the prior issue. It is plain that the writer suffers from the delusion that there is some curious quality apart from priority of issue which constitutes a first edition. He cannot believe that what induces collectors to pay large sums of money for books is nothing more than the fact that some copies were published earlier than others. Yet there is actually nothing more in it than that, and the sooner the fact is generally realized, the sooner we shall be relieved of much of the stupidity which informs what appears in our public prints under the guise of guidance for the collector.

A writer of Rare Book Notes in a New York journal has recently delivered himself of a similar ukase. He says, "It is not the bibliographical fact that dominates the collector . . . but a feeling for what is the 'right' first edition for him. . . ." All that one can say in answer to that is, "So much the worse for the collector to whom it applies." Much confusion arises in the minds of such writers due to the fact that higher prices are paid for the first American editions of Mark Twain than for the first English, even in the case of *Tom Sawyer*, which is not only six months earlier in its English appearance, but preceded the American edition

## SHALL WE COLLECT FIRST EDITIONS?

of another work of Mark Twain's which itself preceded *Tom Sawyer* in America. It is evident that value is entirely irrelevant to the subject. What we are concerned with is priority of issue and nothing else whatsoever.

The comparative values of the first edition and the first American edition is what the collector will decide. He cannot have a voice in which is the earlier of the two. This is a fact independent of the decision of anyone.

It must be made clear that no attempt is being made to dictate to a collector what he shall collect, neither is it intended to imply that there is any more virtue in possessing the first edition than any other. But it must be clear that any collection which is confined to first editions should include the book in the form in which it first appeared.

Various alternatives to this plain and straightforward proposition have, from time to time, been offered. It is necessary to examine them, the reasons for their being propounded and the possibility of logically supporting them.

First, having in all innocence cast down a gage of war, let us examine the *status quo*. It is clear that, before certain facts came to light, it would be natural to suppose that an author would normally publish his books first in his own country. There is a great deal of sentiment in

## POINTS

book-collecting. It is sentiment worthy of respect. An author so English as Mr. Galsworthy will always be associated with the English editions of his books, and typically American writers like Bret Harte or Mark Twain will not naturally be represented in any other form than that in which their books first became famous. A slight feeling of shock is given by the discovery that certain books by these authors made a first appearance in a foreign country, and the natural reaction to the discovery is to ignore it as a fact of no importance. No author is more sentimentally regarded than Charles Lamb, and the possession of *The Last Essays of Elia* in the form in which its author first saw it gives its owner an undeniable and quite legitimate thrill. The fact that an American publisher published a pirated edition of the book five years before its first English appearance is one which can only slightly ruffle the owner of the first London edition.

It has been questioned whether consistency is a virtue. Be that as it may, the rigorously consistent person compels admiration, and the collector who, in the face of unquestionable evidence of the priority of foreign publication, insists that he will form his collection in his own way is completely disarming and precludes the possibility of criticism. This collector is typical of a large number.

## SHALL WE COLLECT FIRST EDITIONS?

The firm expression of personal opinion is admirable and no antipathetic feeling is aroused by it. This type of collector says, "I do not care how much earlier the American edition of the *Forsyte Saga* is than the English. I want the English edition and I intend to ignore the American." The heterogeneity of his collection—the fact that he has first editions in some cases and later editions in other—the inconsistency which informs his preference for the Pisa edition of *Adonais* of 1821 to the Cambridge edition of 1829, while he yet prefers the London edition of *Evan Harrington* of 1861 to the New York edition of 1860, disturbs us not at all. The collection represents the personal idiosyncrasies of its owner. It represents one man's idea of what a collection of books should be, and, as such, it has a good and sufficient reason for its existence and its contents.

It is a strong personal feeling of my own that the best kind of library is the kind that represents the point of view of the individual who collected it. I feel that one should collect the things one likes. Therefore the point of view expressed in this collection must be respected, though not necessarily emulated.

It is entirely another matter when the expression of personal taste, that is to say, of one peculiar

## POINTS

and individual taste, is extended into a dogma, and the principle which has accorded very well with one person's point of view is enlarged into a universal example for others to follow. It is extremely interesting to examine the catalogues of the great private collections of England and America, but we must keep our wits about us when we do so, and the magnitude and importance of a single collection should not be allowed to silence criticism. Orthodoxy, in bibliographical matters, is something more than my doxy, and heterodoxy is not satisfactorily defined as what anyone else believes. We proceed to the difficulty of laying down the law.

There are those who advise following the flag, pure and simple. Simple as such a doctrine would appear, superficially, it is by no means devoid of difficulty. What is to be done about Henry James, for example? This author began his career as an American writer living in America. Later on he made France his home, and still later he came to live in England. Towards the end of his life he became naturalized as a British subject. The larger proportion of his literary work was that of an American citizen. Which flag is to be followed in his case, and why?

Whistler was an American. *The Gentle Art of Making Enemies* was first published somewhere

## SHALL WE COLLECT FIRST EDITIONS?

in Europe, and a little later in New York. Both of these editions were piracies. Eventually the authorized edition was published under the author's supervision in London. Following the flag, we should collect the American edition, which was, nevertheless, preceded by another piracy. What is to be done about Mr. McFee, who roughly reverses the case of Henry James and, after publishing three books in England as an English author, went to live in America, and eventually became a naturalized American? What about Mr. Julian Green, an American author who not only persists in publishing his books in France before they appear elsewhere, but actually writes them in French?

Mr. George Moore is Irish. *Perronik the Fool* has been twice published in America and once in France. It has not yet appeared in our islands. Will patriotic collectors insist that the first edition, or the collector's edition, whatever it may be called, is not yet published because only foreign editions are available?

The exceptions to such a rule are so many as to be almost equal in number to the examples. As a bibliographical solution to the problem in hand it is clearly valueless.

There has been a recent attempt to amend the rule sufficiently to include most of the exceptions.

## POINTS

A first edition has been defined as the edition published in the author's own country. It is now suggested that an exception should be made to this rule where the author contracted to publish first elsewhere, if such publication actually took place.

Whatever the virtues of this revised attempt to follow the flag it is not free from criticism on the score of difficulty, or even impossibility. Objection is taken to the statement that the first edition is the first, on the ground that it is often exceedingly difficult to discover the relative dates of publication in England and America. The new definition given above not only entails the necessity of discovering this fact, but, having discovered it, it must then be ascertained whether the prior publication was at the author's behest or not.

Nevertheless the proposition cannot be shirked on such grounds. It does relieve us of some of the anomalies produced by the former proposition. It legitimizes, for instance, all the English editions of Mark Twain which preceded the American by the author's own arrangement. It still excludes the American piracies of Hardy and Meredith which, in some cases, preceded the authorized editions by more than thirty years. It includes Mr. George Moore, but leaves out Mr. Galsworthy. It gives no satisfactory explanation of the fact that the English edition of *Huckleberry Finn* is the first

## SHALL WE COLLECT FIRST EDITIONS?

edition, although it preceded the American by only two days, while the American edition of *The House On the Beach*, which preceded the English edition by seventeen years, is not a first edition.

Furthermore, what does "elsewhere" mean as applied to an American living in England, like James, or an Englishman living in America, like McFee? And what is to be said about Conrad?

This rule, like the first one, is too full of loopholes to be of use to the collector. It amounts, in practice, to the absence of any rule on the subject.

Another ingenious evasion of the position is offered by those who support the collecting of native editions on the ground that these have the advantage of being printed under the personal supervision of the author. This might surmount the difficulty of Henry James and William McFee, while offering no acceptable solution of the Mark Twain problem. It also entails discovering which proof sheets the author did, in point of fact, correct. There can be no doubt that D. H. Lawrence corrected the proof sheets and supervised the publication of the American edition of *The Widowing of Mrs. Holroyd*. The English edition consists simply of the American sheets in an English binding and with a new title-leaf. But *Pansies* as Mr. Martin Secker published it in

## POINTS

England was not the book Lawrence intended us to read, and he set about preparing an edition of his own which, in his own words, ". . . is printed complete, following the original manuscript, according to my wish." Which of these two is the first edition? Is *Pansies* as edited by Mr. Secker the first edition? It was published first, and that fact, in my opinion, is sufficient answer to the question. But what will the protagonist of editions supervised by the author say? Can he avoid plumping for the later edition, which is the book as its author intended us to see it?

No adequate reason can be given for connecting author's supervision with priority of issue. Did not Mrs. Katherine Phillips' Poems first appear in the seventeenth century in an unauthorized edition? Was not the first edition of Prior's *Poems Upon Several Occasions* issued without the author's consent? And did he not proceed immediately to produce the authorized edition? And is there any pundit of bibliography who would suggest that the author's edition of either of these two books is the first?

Another and still graver criticism of the position is that it is frequently untrue to say that the pirated form of a book is not the text which the author wished us to read. The collector who prefers the English edition of *The Case of General Ogle* to its earlier American counterpart, on the

## SHALL WE COLLECT FIRST EDITIONS?

ground that the latter was not in the form which the author intended us to read it, ignores the fact that most piracies are made from magazine publication in England, printed under the direct and immediate supervision of the author.

It may even be pointed out that these earlier publications are more representative of the author at the time they were written than the later, authorized editions which have been furbished by the author in accordance with the development of his point of view in the interval between the first publication of the work and its inclusion in a book. *The Light That Failed* as it first appeared in America with the happy ending is at least equally representative of Mr. Kipling's then state of mind as the later version with the sad ending.

The collecting of an author's afterthoughts in the form of revised editions is a pursuit which has much to recommend it and which compares favourably on the grounds of dignity and worthiness with the collecting of first editions. The two forms of collecting may be admirably combined, but it is quite clear that they are two different things.

There is a strange and inexplicable reluctance to accept the logical consequences of the fact that a first edition is a first edition. It is suggested, in some quarters, that while it is reasonable to differ-

## POINTS

entiate in favour of foreign publication where the interval is one of six months, or even four or two months, it is absurd to make a point of priority out of two days. This is the least defensible of all alternatives to the proposition. Once the principle is admitted there can be no exception to it. In the first place, the means of fixing the arbitrary period do not exist. Some will say six months' interval is necessary, some four, some one, and others again will be satisfied with a week.

In fact, the basic perplexity behind this particular objection is due to nothing short of a complete misunderstanding of the whole position. It must be admitted that the collecting of first editions has an element of arbitrariness in it. Viewed from an entirely detached point of approach it could easily be shown to be fundamentally absurd. It is this method of approach which produces the objection under immediate consideration. Let it be admitted, for the moment, that an indefensible absurdity is committed by insisting on the bibliographical importance of the priority of the English editions of Mark Twain. Let it be further admitted that the absurdity reaches a climax in the case of an interval of only two days. The objection is clearly to nothing else than the briefness of the interval. Consistency demands that whenever the interval is equally short, the same absurdity arises. Yet every col-

## SHALL WE COLLECT FIRST EDITIONS?

lector is aware of examples of books of which second impressions are issued on the day following the publication of the first. Is not the logical inference that where the interval is so short there is no reason to prefer the first impression to the second? And does not this strike at the root of all first edition collecting? If, on the other hand, an interval of twenty-four hours is considered of importance where both editions are issued in the same country, on what reasonable basis can the principle be altered when the two editions happen to have taken place in different countries?

The ultimate criticism of all alternatives to the plain and straightforward adherence to date as the determining factor in the definition of a first edition is that no edition can be a first edition if an earlier edition exists. Therefore any collection of the first editions of a particular author must include his books in the form in which they first appeared, irrespective of the country in which that appearance took place. The term "first" shall be held to apply when the difference of time is not less than twenty-four hours. That is to say, if an English book is published in New York on June 3rd, and in London on June 4th, the former is the first edition of the book. Despite the fact that New York time is five hours behind London time, publication on the same day in both countries

## POINTS

shall be held to constitute simultaneous publication, and in that case the first edition shall be deemed to be the one published in the author's own country.

The application to a few concrete cases of the different criteria that have been discussed above will demonstrate the chaos which is necessitated by any alternative to this proposition.

Designating the various propositions by letters, a table may be constructed. Following the flag is referred to as A. Following the author's contractual arrangements, B. Following the author's personal supervision, C. Following the date where there is more than six months' difference, D. Following the date in every case, E:

AUTHOR AND TITLE.	PUBLISHED IN ENGLAND.	PUBLISHED IN U.S.A.
Meredith. House on the Beach . . . . .	1894. A. B. C.	1877. D. E.
Kipling. Light that Failed . . . . .	1891. A.	1890. B. C. D. E.
James. The Ambassadors . . . . .	1903. C. E.	1903. A. B. D.
Lawrence. The Widowing of Mrs. Holroyd . . . . .	1914. A. C.	1914. B. D. E.
Lawrence. Women in Love . . . . .	1921. A.	1920. B. C. D. E.
*Galsworthy. Forsyte Saga . . . . .	1922. A. C. D.	1922. E.
†Bennett. Log of Velsa . . . . .	1920. A. C.	1914. B. C. D. E.
Twain. Huckleberry Finn . . . . .	1884. B. E.	1885. A. C. D.
Twain. Tom Sawyer . . . . .	1876. B. D. E.	1876. A. C.
*Hawthorne. The Marble Faun . . . . .	1860. D. E.	1860. A. C.

\* In these instances, the intention of the author being unknown, proposition B gives us no guidance as to which of the two editions is the one to possess.

† It seems probable that both these editions were published under the personal supervision of the author, and proposition C gives us no option but to purchase them both.

## SHALL WE COLLECT FIRST EDITIONS?

In this list, where the year of publication is the same, the English books were first published in America, and the American books were first published in England.

Numerous other examples have been quoted in the text, many more will occur to every reader. The few examples here quoted show quite clearly that proposition A entails ignoring the first edition in every single case, and that proposition E is the only one which invariably indicates the "first" edition.

The truth is that no rule, other than that of pure chronology of issue, can be framed to which there are not so many exceptions and the application of which is not so doubtful as to make the rule ineffective. The application of the date rule is so obvious as to need no demonstration and there are a minimum of exceptions to it. Most exceptions will be in the nature of freaks of the kind which must infringe any rule. The utility of the rule is so clear, and exceptions to it will be so rare and so easily and unmistakably classified, that their existence is not perturbing. There can be no hesitation in saying that the only possible alternative to the rule here suggested is to have no rule at all.

I have indicated, at the beginning of this chapter, that a great deal of controversy has been aroused by the publication of this point of view. One of

## POINTS

my correspondents points out that the result of the dissemination of this point of view will be the encouragement of pirates. I must confess that such a possibility disturbs me very little.

In the connection with which I am at present concerned with their productions, the fact that the work of the pirates was issued without due remuneration to the authors lacks appositeness. The type of person who pirates the work of another man would be engaged in nefarious practices of some kind even if literary piracy were not a lucrative pursuit. Therefore to the charge that I am encouraging piracy I remain cold, and the most that I can say in answer is that I am unconvinced that my bibliographical principles will add to the moral degeneracy of the world.

## CHAPTER IV

### A BIBLIOGRAPHICAL OBJECT LESSON

It is now proposed to conduct the reader, step by step, through the investigation of an actual problem. I spent a long time in endeavouring to construct an imaginary case of a book which should include many baffling features of the kind which confront one in the elucidation of bibliographical facts. While the construction of such a monster was still in its initial stages, one was found ready to hand which exemplifies the type of problem which is likely to occur in bibliographical practice. The solution of the mystery surrounding the first issue of this particular book was undertaken for the present work in very much the way it is here described. As it is a book that actually exists, and of which none of the features here mentioned is imaginary, it provides an example which is free from objection on the score that no such complicated example is likely to be met with in actual fact.

Of all the publishers that ever did their worst to ensnare a bibliographer none was ever so thorough as Mr. J. W. Arrowsmith of Bristol. Neither did

## POINTS

he ever surpass the masterpiece of deception afforded by his series of three-and-sixpenny books in which are included, besides *Three Men in a Boat*, which is the immediate concern of this chapter, *The Prisoner of Zenda* and *The Diary of a Nobody*. Although some of these books were continually reprinted over a period of twenty years, hardly one of them contains any definite indication of reprinting.

Jerome K. Jerome's book was the first in the series, and its popularity was so great and so lasting that in 1909, twenty years after its first publication, it was still being issued in its original format. The edition of 1909 has the title-page and the author's preface dated 1889, and the book bears a strong outward resemblance to the first edition. In fact, were it not for an additional preface by the publisher dated 1909, there would be no indication that it was not actually a first edition. It still appears in the identical shade of blue cloth, blocked with identically the same design and lettering in black and gold; but the date of the preface indicates the impossibility of its being a first edition.

From this point the identification of the first issue of the book becomes of increasing interest, and it is hoped that the detailed description of the investigation will be found little less interesting than the actual search itself.

## A BIBLIOGRAPHICAL OBJECT LESSON

In the light of what is said in previous chapters of this book, a start free of preconceived notions is assured. Any number of working hypotheses may be constructed in the course of the investigation, but these must arise from the facts at our disposal, and the failure of any theory to account for all the facts will be sufficient reason for discarding it in favour of a new and more inclusive solution. In fact, an earnest endeavour must be made to pick holes in any theory, however all-inclusive and satisfactory it may appear. By this means it may be hoped that eventually a solution will be found that covers all the known facts and, in addition, precludes the likelihood that other facts will transpire which upset the solution arrived at.

It is clearly a justified supposition that copies earlier than the one containing the 1909 preface will be in existence. The examination of another copy discovers the fact that the advertisements at the beginning and end of the book are part of the make-up of the book itself. Any contribution which may be derived from these advertisements, therefore, has an indubitable bearing on the question. The first two advertisement leaves at the end of this copy carry a list of forty-two of the series, *Three Men in a Boat* appearing as the first. It is improbable, but not impossible, that the publisher had arranged for the publication of the first forty-two titles at the time of projecting the series. No.

## POINTS

36 on the list, however, is *Three Men on the Bummel*. The year of first publication of this book can be found by reference to *The English Catalogue of Books*. The date is found to be 1901, and the search for an earlier issue of our present book may be confidently pursued.

The third copy of the book to be examined presents a considerable change in the arrangement of the advertisements. They are still a part of the last signature, but the following differences are readily observable.

Copy No. 2 has the reverse of the last page of text occupied by a list of the series from I to XX.

No. 3 has this page blank.

No. 2 has the following page occupied by a continuation of the list from XXI to XLII.

No. 3 has an advertisement of Books for Children on this page.

No. 2 has this advertisement of Books for Children on the back end-paper.

No. 3 lists the first twelve of the series on the back end-paper.

All these points, and several others must be carefully noted, for at present it is uncertain in what the salient points of the first issue will consist. Failure to note any considerable difference may therefore result in missing the very clue which is the object of the search.

In the list on the back end-paper of copy No. 3,

## A BIBLIOGRAPHICAL OBJECT LESSON

the third title is *The Diary of a Pilgrimage*. Reference to the *English Catalogue* gives the date of first publication of this book as 1891. This is a considerable step forward, for it is now certain that no copy of the book which lists as published more than two of the series can possibly be the first issue, unless *Three Men in a Boat* was not published until 1891. The *Catalogue* records its publication in September 1889, however, and the British Museum copy was received at that time.

A fourth copy of the book is not only free from the features which have disqualified the first three copies, but it shows a more usual make-up than any of these. The end-papers of this copy conform to normal practice, whereas in all copies hitherto examined that half of the end-paper which is not pasted down is taken through behind the title-leaf and has the preface on its obverse with its reverse blank. Moreover, the pasted-down end-papers of all three copies previously examined contained advertisements, whereas in No. 4 they are blank. The book has now no half-title and the title and half-title leaves are pasted in. The reverse of the last page of text contains a list of Arrowsmith's Bristol Library. This series began in 1884 with Hugh Conway's *Called Back*. It is possible that all books listed in this series were published before the book which lists them, and with such notable differences between this copy and the three

## POINTS

which have been examined before, it would be satisfactory to find the first issue so unmistakably different from its successors.

Nevertheless, the search is by no means at an end. The list of the Bristol Library includes forty-one titles, of which the last, *Two and Two*, by Elizabeth Glaister, was not published until June 1890.

The next copy exhibits the same unusual make-up as the first three. The end-papers are part of the signatures, but the list of the Bristol Library still appears on the reverse of the last page of text. In this copy, however, there are only thirty-seven titles, and the last of them, *Jacques Bonhomme*, was published in the same year as *Three Men in a Boat*. Furthermore, the back end-paper contains an advertisement of Andrew Lang's *Prince Prigio*, announcing that book as "Ready in October." The *English Catalogue* records the publication of Lang's book in October 1889, and that of the book under investigation as September 1889. Unless there is some freakish and arbitrary variation within the first edition of the book, it is now reasonably certain that the search is nearing an end. The only duty still to be performed is a careful examination of this copy for corroborative evidence, or for other, and as yet unnoticed, features which cast doubt on the probability of the conclusion arrived at. Corroboration is not lacking, for, whereas below the forty-one titles listed in No. 4

## A BIBLIOGRAPHICAL OBJECT LESSON

the London agent's imprimatur is given as Simpkin, Marshall, Hamilton, Kent & Co., Limited, copy No. 5 gives it as Simpkin, Marshall & Co. A knowledge of the history of the firm includes the fact that the latter was its earlier style and, remembering that this afforded a valuable clue in clearing up the mystery of *The Dolly Dialogues*, it appears to be relevant evidence in the present case. Nevertheless, the first result of further investigation of the discovery, far from strengthening the reasoning on the present book, merely throws doubt on its validity altogether as a contribution to either that problem or this. The difference between the imprimaturs is a fact in the bibliographical case-history of both books. Whether it is a relevant fact, whether it has any significance in the disentangling of the problem must at this stage be open to considerable doubt. For, if it is possible for a book published in 1889 to contain reference to the Limited Company, the absence of such a description can have no significance in a book like *The Dolly Dialogues*, which was published five years later. Conversely, if the significance holds in 1894, then the reference to the Limited Company in 1889 is either prophetic, or must be held to denote that the date of publication of the copy containing such a reference cannot be earlier than 1894, and is, therefore, not the first issue of the book. By one of those strokes of

## POINTS

good fortune which occasionally rewards the investigator of perverse problems of this kind, the copy of *Three Men in a Boat* under discussion bears a holograph inscription dated 1891. This effectively disposes of the possibility that it was not published until 1894, which means that, whatever significance may attach to the different styles of the London Agent in *Three Men in a Boat*, they can have no bearing on a book published in 1894. The discovery of this fact and its consequences in relation to *The Dolly Dialogues* are recounted on p. 37. Furthermore, if the different imprimaturs lack significance in 1894, what reason is there to suppose that their use is less fortuitous in 1889? There is but one way of finally resolving such a question, and that is by reference to Somerset House. So far afield is bibliographical inquiry likely to lead. The reference is amply satisfactory. The incorporation of the company took place in 1889, and the last lingering reference to the obsolete style has given an invaluable clue to the chronology of the book. So completely satisfactory does such an explanation appear that its very appositeness is disarming. The temptation to accept the solution as final is almost unescapable.

Nevertheless, a certain restlessness, a certain reluctance to admit finality has been indicated as a part of the mental equipment of the bibliographer.

## A BIBLIOGRAPHICAL OBJECT LESSON

Faced with a solution of a set problem, he pokes and prods at it in the hope of finding some weak spot, some possibility not allowed for, and the possibilities of variation in book production appear to be illimitable. One of the possibilities in the present case concerns this very matter of the imprimatur. Seeing that the company was incorporated in the same year that the book was published, and seeing that it was possible to include the company's new style at the end of the book, while retaining the obsolete form on the title-page, does not this indicate that the publication of the book and the incorporation of the company coincided very closely in time? If this is true, then the distinct possibility arises that copies of the book exist with the old style imprimatur on the title-page. Under these circumstances it is unwise to accept as final, evidence derived from a copy of the book with a holograph inscription which may indicate that it was purchased, and therefore published, two years after the date of the book's first appearance.

Although only five forms of the book have been described, the classification of these five forms has been the result of examining some hundred copies or more, and in all of these copies only two were of the type of No. 5 and not a single copy was found to conform to the hypothetical No. 6. Many more copies were examined without success,

## POINTS

yet the more the subject was considered, the more likely the hypothesis appeared to become.

While it has been demonstrated in these pages that there is no final court of appeal in these matters, it has also been indicated that every possible source of evidence must be exhausted before the final solution can be stated. The British Museum is one such source. An examination was made of this copy from the following point of view. The month of publication being known, the fact that the British Museum copy was received in that month lends it some weight. If the copy conformed to the *a priori* hypothesis now being investigated the desired solution would be reached. If, on the other hand, the copy agreed with our copy No. 5, this would provide, at most, negative evidence and the supposition would remain empirically unproven. The Museum copy proved to be a much-worn and tattered one and to possess no longer its original binding. Nevertheless, the title-page is present and it conforms exactly to the title-page which imagination had conceived to be possible. The illustration on p. 134 shows that the imprimatur on the title-page of the first issue describes the London Agent of the publisher as Simpkin, Marshall & Co.

A brief recapitulation of the steps by which the solution was arrived at is:—

Copy No. 1. Publisher's preface dated 1909.

## A BIBLIOGRAPHICAL OBJECT LESSON

Copy No. 2. Lists 42 of the series, of which No. 36 is a book not published until 1901.

Copy No. 3. Lists 12 of the series, of which No. 3 was not published until 1891.

Copy No. 4. Lists 41 titles in Arrowsmith's Bristol Library, of which No. 41 was not published until June 1890.

Copy No. 5. Lists 37 of the Bristol Library, of which the latest was published in 1889. Announces *Prince Prigio* as "Ready in October." This book was published in the month after *Three Men in a Boat*. Refers to the London agent of the publisher in one place as a limited company, and in another under the style by which the company was known before its incorporation.

Copy No. 6 has all the points which indicate No. 5 as an early issue, but, in addition, the London Agent is always referred to, wherever mentioned, in the earlier form.

## CHAPTER V

### SOME UNSOLVED PROBLEMS

THE first chapter of this book opens with a reference to the basis of book-collecting. An indication is there given that, while its basis may be sentimental, its method should be logical. Arrived at the present point in his bibliographical excursion, the author is more conscious of the difficulties of retaining a logical outlook than he was at the beginning. The perplexities with which he has voluntarily confronted himself, and the difficulty of solving them to his own satisfaction, not to mention the uneasiness with which he includes some of the solutions, of the rightness of which he is nevertheless morally convinced, all tend to reinforce that policy of scepticism in which the task was originally undertaken.

Book-collecting bears a direct relation to bibliography. Every book-collector who takes his hobby with the seriousness it deserves is to that extent a bibliographical student. The first endeavour of the present book was to clear the ground of possible bibliographical misunderstandings, and subsequently to presume that from

## SOME UNSOLVED PROBLEMS

the principles initially enunciated certain results must ensue. Yet even as this final chapter is being written, Mr. Nowell Smith, himself the bibliographical elucidator of "Mark Rutherford," publicly warns us that our bibliographical house is in a state of extreme disorder. It must be the cause of serious perturbation among students of the subject that there is so much truth in Mr. Nowell Smith's criticisms.

Nevertheless, the burden of this chapter bears on me more lightly in view of the reflection that its secondary problems are less culpably unsolved, when primary difficulties of the kind enumerated by Mr. Nowell Smith are still the subject of so much uncertainty.

The selections from my note-books which are included in the second part of the present volume are but a fraction of the problems I have noted for solution. It is also true to say that they constitute the less important difficulties. In so far as the authors I have mentioned are already the subject of a published bibliography, these notes may be called supplementary to previously published work. I do not pretend that I have done more than add some fresh material. My notes on Barrie bibliography, for example, do not by any means exhaust the work that remains to be done on that author's first editions. Neither does the indication of the inadequate state of the bibliography of

## POINTS

the work of any author mean a recommendation to collectors that attention should be directed to that author's work. There are authors mentioned in these pages the collection of whose first editions it is difficult to view sympathetically. All the authors here mentioned are among the "collected," and it is in the attempt to add to the knowledge of those who collect them that these notes have been printed. The first editions of Sir James Barrie's books are widely collected. A bibliography of his first editions has been published. That bibliography merely scratches the surface of its subject, and much remains to be done before those who collect this author's first editions can be assured of even reasonably accurate information on the subject. There is, for instance, the perplexing set of problems associated with those of his books which were pirated in America. The few notes I have been able to add to this bibliography are as nothing compared with the mass of work which remains to be done.

Then there is the general problem of trial bindings. *Old Calabria*, *My Name is Legion*, *They Went*, *Pan and the Young Shepherd* in these pages, *The Garden Party*, one or two of Lawrence's early novels and a score of other books are known to exist in bindings which were made up for the consideration of the publisher and which, although

## SOME UNSOLVED PROBLEMS

rejected by him, were thriftily put into circulation in one way or another.

It would be idle to deny the attractiveness of these "books as they might have been." It is even more important that their significance should not be exaggerated. A practical example will display the lack of proportion which may be exemplified in this respect. Lawrence's novel *The Trespasser* exists in a trial binding of dark green cloth. The first edition of the book, even in its regular blue cloth binding, is one of the rarest of all Lawrence first editions. To calculate the additional value of the unusual green cloth binding at more than ten per cent. of the normal price of the book is surely unwise. Such a percentage seems an ample allowance for the relative importance of the freakish nature of the binding.

I suppose that someone or other at this moment is engaged in making notes for a bibliography of Mr. Belloc. If he is, and if these lines come under his notice, I hope he will note that he is expected to solve mysteries relating to other books besides those dealt with here. Should the first edition of *The Path to Rome* have a picture on the cover or not? Does the second issue of *The Great Inquiry* have the price on the wrapper, and is there an early issue of *Mr. Petre* without the little ornament on the lower right-hand corner of the cover?

Mr. Thomas Burke's bibliographer will be ex-

## POINTS

pected to know more about the binding of *Whispering Windows* than his publisher does, and he will be expected to list those two or three of his books which appeared earlier in America than they did in England.

Some years ago, a friend in America, with whom I am no longer in touch, informed me that he was at work on a bibliography of the works of Sir Hugh Clifford. I should very much like to know the truth about the two bindings of *A Corner of Asia*. Which came first, the red or the yellow, and how do you know? And what is the significance of the two bindings on *Further India*?

Mr. Henry Danielson, a pioneer of the bibliography of modern authors, included in one of his first volumes a bibliography of Lord Dunsany. He would be the first to admit that much remains to be done in this direction. Although I have numerous notes about various first editions of this author, they are in so vague a state, and the various issues of the first editions of his books are so rare, that I have not found it possible to reduce my notes even to a form in which I could make queries about them.

It is surprising that an author of such long-established eminence as Thomas Hardy should have lacked, until now, an efficient bibliographer. Three bibliographies of his works are available, but all of them put together do not form more

## SOME UNSOLVED PROBLEMS

than a groundwork from which a satisfactory bibliography could be begun. The news that Mr. Purdy of Yale University is undertaking the task will be welcome to all collectors of Hardy, though their gratitude may well be tempered with the fear that their collections may need overhauling—a process not unconnected with expense in these matters. There is no doubt that Mr. Purdy will resolve many difficulties for us. Almost every collector of Hardy has heard a mysterious whisper about a misprint in the third volume of *Tess*. Certain it is that on p. 198 of that volume the first edition prints the word "road" where "load" was the author's intention. The misprint is as certainly corrected in the second edition. It is essential that it should be ascertained whether or not any copies of the first edition exist with this misprint corrected. If not (and if they do exist they must be exceedingly rare), then copies of the book with the word correctly printed, but with the 1891 title-page, are of exceedingly doubtful origin. It is curious to note how constantly the point-monger fastens on one misprint as being significant, while ignoring a dozen others in the same book. Hardy himself was aware of the numerous misprints in the first edition of *Tess* and mentioned them in his correspondence. Yet one never hears reference to more than the one mentioned above.

## POINTS

*The Song of the Soldiers* is responsible for problems out of all proportion to its importance. What is the significance of the Hove issue which is printed in gold? And did the Hove issue precede Clement Shorter's or not? And did Mr. Shorter or Mr. A. J. A. Symons win the race to reprint from the columns of *The Times* the Compassion ode?

The labour associated with the preparation of such a work as Mr. Purdy has undertaken on Hardy is sufficient explanation of the failure to complete it in previous efforts by other compilers. The same is probably true of Henry James. It is none the less difficult to refrain from criticism of the new edition of Mr. Le Roy Phillips' work on Henry James when it is recalled that the book is the result of twenty-five years' revision of an earlier bibliography by the same writer.

Even a casual glance at some of this author's first editions reveals the probability that there are variants of them which call for explanation. A difference in the binding of one of them is given on p. 132. I have rough notes of a few others. There is, for example, his first novel, *Roderick Hudson*. I recently saw a copy of this book which bore, at the foot of the back-strip, the imprimatur of Houghton, Mifflin. The book was published by the firm of Osgood in 1875, and the amalgamation with Houghton, Mifflin did not take place until 1878. The history of this amalgamation and

## SOME UNSOLVED PROBLEMS

the precedents of other books which passed through the same change of imprimatur make it likely that this is not the only variant of the binding.

It seems that the first edition of *Daisy Miller* in wrappers must observe the following points. It should have the date 1877 on the front wrapper, 1879 on the title-page, and 1878 on the reverse of the title-page. The advertisements of Harper's Half-Hour Series, of which this book is No. 82, should include only 79 titles.

These notes will make it clear that even a casual glance at the Henry James bibliography shows how much still remains to be done before the course is clearly charted for collectors of this author. It is no part of this book to indulge in recommendations to collectors, but it is difficult to refrain from a passing wonder that James is not more collected than he is. When one considers his influence on the prose style of the present generation, it is more than a little remarkable that his work has so completely escaped the attention of book-collectors. The undercurrent of his influence has been remarked as far from its source as the work of James Joyce and Gertrude Stein. It is possible that the neglect is due, to some extent, to timidity. The difficulty of elucidating the problems associated with this bibliography is not greater than that of many other authors, where

## POINTS

the obscurity has been clarified and the way of the collector made smooth. It should not be too much for some student, working from the foundation of the bibliography already printed, to make a tolerably complete job of this much-needed work.

There are several other problems to which I would like a solution. Is the Ezra Pound preface to the collected edition of Lionel Johnson's Poetical Works a sign of the first issue or not? I remember, when cataloguing the correspondence of John Lane a year or so ago, that Louise Imogen Guiney expressed herself very strongly on this matter and did not disguise her dislike for Pound as an editor of Lionel Johnson. From John Lane's notes it seemed that she was not alone in her opinion, and it may be that Elkin Mathews dropped the preface in deference to widespread criticism, or it may be, as Mr. A. W. Evans' recollection of the matter is, that the book was issued simultaneously in both forms to satisfy both parties. If this is the case, the "solution" probably satisfied neither.

There is a long-standing note in my book on the subject of Sheila Kaye Smith's *Challenge to Sirius*. The regular first edition of this book is bound in indifferent-looking blue cloth, lettered in black. Of this edition there are two issues. The differences between them are described on p. 136. In this form the book has a list of the author's

## SOME UNSOLVED PROBLEMS

other books on the reverse of the half-title, and following the title-leaf is a leaf with a quotation on its obverse. This edition has 436 pages. Another form of the first edition (?) is bound in light blue cloth lettered in gilt. In this form the book has a blank reverse to the half-title, the leaf with the quotation is not present and the book runs to 442 pages. Mr. Geoffrey Gomme writes to me from New York confirming these notes and states that, on the authority of Nisbet, the publisher of the book, the 442 page issue is a part of the American edition imported by Nisbet when their stock ran low.

I have been unable to satisfy myself about the chronological order of the three issues of Alice Meynell's first book, *Preludes*, which was published under her maiden name, A. C. Thompson. There are copies with no errata slip, copies with an errata slip which itself contains two errors, and other copies again with the errors in the errata slip corrected. In which order were these issued? I am unable to say.

The bibliography of Mr. Bernard Shaw's first editions is as complicated as that of any seventeenth-century author. Consider, as a typical example, the first edition of *The Unsocial Socialist*. This was published in 1887 by Swan, Sonnen-schein, and most copies of the first edition have a cancel title-leaf indicating that the author had

## POINTS

published previously *Cashel Byron's Profession*. Copies exist with this leaf in its original uncancelled state where the previous book is mentioned as *Professions of Byron Cashel's Confession*, or some such obvious absurdity. To further complicate its bibliography, some copies lack the "c" in the publisher's imprimatur on the cover. Mr. Geoffrey Wells' Bibliography, Mr. Maurice Holmes' tract on the bibliography of these novels, and a recent bookseller's catalogue, in which the bibliographical details of the book were shockingly manhandled, are substantially in agreement with the present conclusion that the mystery remains unsolved, though it badly needs sorting out.

Most collectors are aware that there are two bindings on *The Crock of Gold*. There are those that hold firmly to either one or the other as the earlier, but there is no general agreement on the subject. It is said that the long oval medallions on the front cover, uniform with others of James Stephens' books bound in this style, are the first, and that these were abandoned because they did not suit the wording. The same is said of the contrary history of the two styles. All that I have been able to discover on the subject is that later editions of the book have the long oval medallions, but the publisher's file copy of the first edition has also the long medallions. These two facts seem to cancel one another out.

## SOME UNSOLVED PROBLEMS

At this moment somebody is probably gathering together material for a bibliography of Somerville and Ross. Mr. Michael Sadleir sends me details of variations of binding in one of the rarest of all Somerville and Ross first editions, *The Real Charlotte*, issued by Ward and Downey in three volumes in 1894. Copies in scarlet bubble-grained cloth with plain frame in blind but no other side design are a fraction taller than those in smooth violet cloth with black blocking on the sides. They also have patterned instead of plain end-papers. The extra height, the more elaborate end-papers and a general but indescribable air of better quality, inclines one to regard the red style as the earlier, but one would like to ascertain the truth of the matter. There are also one or two points sent me by Mr. Gomme which seem to need solving. Which is the first binding of *Beggars on Horseback*? It is easy to make a guess, but where is the evidence? And of *Dan Russell the Fox*? The publisher suggests that the rough-textured light brown cloth is a trial binding. Certainly the dark brown smooth cloth is much more common. Why do some copies of *French Leave* have the title-leaf on a stub? There is no apparent reason for it, and the publisher can suggest no explanation. Does *In Mr. Knox's Country* exist with the contents leaf in an uncancelled state? And is there any significance in the different-coloured

## POINTS

bindings of *Through Connemara in a Governess Cart?*

The difficulty of establishing the true facts about even the scraps gathered together in this volume has been sufficiently great to show the arduous nature of the task of one who sets himself to deal with a single modern author whose output is at all extensive. He cannot choose the books he will describe; he is limited to the list of books published by the author he is studying. This chapter is a confession of the fact that some of my own puzzles have been too much for me, and where such has been the case I have turned aside to consider more profitable subjects and have merely passed on the problems to someone else to solve. No such easy exit is possible for the bibliographer of a set author. He cannot add a chapter to his book in which he will list all the problems which are beyond his solution.

It is not too much to say that more than one bibliography of recent times would have been far more useful and valuable to the collector if this practice had been adopted in place of the hit-or-miss methods frequently pursued. Naturally there must be a limit. If the bibliographer is to await perfection he will probably never publish his work at all. It would be the height of ingratitude, for example, to estimate the value of Mr. Marrot's remarkable Galsworthy bibliography by its extra-

## SOME UNSOLVED PROBLEMS

ordinarily rare omissions and errors. He has told us so much that we did not already know, and the discovery of certain points was so clearly possible only after the normal appearance of the books had been set on paper, that the forthcoming issue of a supplement to the bibliography merely completes a work which is a model of its kind.

But there are bibliographies of modern authors which are clearly the result of taking too much for granted. That is to say, they have been too hastily compiled on the assumption that any copy of the first edition may be taken to establish the truth about all copies of the first edition.

We badly need bibliographies of Bernard Shaw and H. G. Wells. Each of these subjects is a trying one and would demand years of application before success could be assured. Two bibliographers of my acquaintance have attempted to bibliographize Shaw and have abandoned the attempt after collecting a mass of material. Doubtless their information is available to a third aspirant, and it is to be hoped that he will soon be forthcoming. I believe the few notes on the subject in these pages to be accurate, and I also believe that the same is true of the few scraps of Wells information.

It has been a great pleasure to have had the opportunity of compiling this book, and in more directions than one it has assisted me to correct prejudices and to eradicate from my own mind

## POINTS

false methods of reasoning about modern books in particular and bibliographical research in general. If the book is one-tenth as informative and educative to the reader as it has been to the compiler I shall consider its publication to have been justified.

**SECTION TWO:**  
**FACTUAL**



## SIR JAMES BARRIE

### Peter and Wendy [1911]

*First issue.* The design and the lettering on both the side and the back-strip are blocked in gilt throughout.

*Second issue.* The design on both side and back-strip, the lettering on the side and the publisher's name at the foot of the back-strip are blocked in white. The title and the author's name on the back-strip are blocked in gilt.

*Reasons.* This is a very old note, and I find with it the statement that the second issue was a cheap remainder binding. I am unable, now, to verify the truth of that statement, but there seems to be good reason for believing the obviously cheaper binding to be the later.

### Der Tag [1914-15]

*First state.* Has the last leaf uncancelled with the date in the imprint at the foot of the last page, 1915, and the final stage direction is five lines in length.

*Second state.* Has the last leaf cancelled, the date in the imprint 1914, and the final stage direction is three lines in length.

*Reasons.* This is a curious and complicated book, for it would appear probable that the second state was the first issued. In the absence of any authoritative information from the publisher, one's own reasoning must be relied on.

## BARRIE—BECKE

The cancel leaf with the 1914 imprint clearly points to this date as an afterthought. A Christmas production of the play in 1914 seems to indicate that copies with the cancel leaf and the earlier date were specially prepared for this production. If this be the case, the second state is the first issue of the book. The supposition is further strengthened in view of the alteration in the final stage direction. An actual rehearsal of the play would probably show the original form of this direction to be exceedingly "stagey" and in rather bad taste.

### **Shall We Join The Ladies? [1929]**

*First issue.* Reverse of title-page blank but for printer's imprint. Title-leaf uncancelled.

*Second issue.* The title-leaf is a cancel and bears, on the reverse, in addition to the imprint, the words, First Edition, July 1929.

I have seen a third issue catalogued as having the prelims. reprinted, but no copy of this issue has actually passed through my hands.

## LOUIS BECKE

### **The Adventures of Louis Blake [1909]**

*First edition* has an undated title-page with the reverse occupied by a long review of the second edition of *Notes from my South Sea Log*. The covers are blocked in gilt which retains its colour well. The reverse of the last page of text is occupied by advertisements of Notable New Books. This is followed by four unnumbered leaves of advertisements signed *a*.

A later edition has the title-page dated 1913 with a blank reverse. The covers are blocked in cheap bronze which easily tarnishes. The reverse of the last page of

## BECKE—BEERBOHM

text has similar advertisements to those in the first edition, but this is followed by four unsigned leaves all devoted to Werner Laurie's one-shilling novels.

*Reasons.* This book was published in 1909. It is therefore clear that the mysterious edition with the date 1913 on the title-page cannot be the first. The British Museum copy was received at the time of publication. It shows the points needed to identify the first edition and the details in which the 1913 edition differs from it.

## MAX BEERBOHM

### The Quest of the Gilt-edged Girl [1897]

The attribution of this book to Mr. Beerbohm is erroneous. The author is Mr. David Hodge.

*Reasons.* In a catalogue of an exhibition of paintings by Mr. S. H. Sime was included one of Mr. Hodge with a note to the effect that he was the author of this parody of Mr. le Gallienne's *Quest of the Golden Girl*. It is easy to see how the attribution to Mr. Beerbohm arose. The book was included in the *Bodley Booklets*, to which series Mr. Beerbohm contributed the first volume. He is known to be a brilliant parodist, and it is almost true to say that the style is so reminiscent of his own as to be an excellent pastiche of it.

### A Poet's Corner [1904]

*First issue* in paper boards.

*Second issue* in paper wrappers.

Communicated to me by Mr. A. J. A. Symons.

### The Second Childhood of John Bull [1911]

*First issue* in book form.

*Second issue* has the sheets loosely inserted in the

## BEERBOHM—BELLOC

cloth cases, to which tyers have been added to make it a portfolio.

*Reasons.* The firm that published this book no longer exists. It is possible that both forms of it were available at the time of publication, but it is certainly true that "remaindered" copies were all in the form which I have called the second issue. The principal reason for including the book among these notes is that in a collection of "check lists" recently published in America the statement was made that the portfolio issue was the first.

### Zuleika Dobson [1911]

The usual description of the smooth brown cloth binding as the first issue is erroneous. The rough brown cloth and the smooth were issued simultaneously. Copies in the rough binding were sent to the circulating libraries because they found that smooth cloth was unsuited to the hard wear to which library books are subjected. In rough cloth there were 1390 copies, in smooth cloth 2150. This explains the rarity of copies in the rough cloth in fine state.

Information supplied by the publisher.

### Seven Men [1919]

*First issue* bound in bright blue cloth.

*Second issue* bound in dull, slaty blue cloth.

Information supplied by the publisher.

## HILAIRE BELLOC

### Mr. Clutterbuck's Election [1908]

*First issue.* Bound in fawn cloth with a coloured design on the side by John Hassall.

## BELLOC—BOTTOMLEY

*Second issue.* Bound in red cloth, without the design, but with black lettering on the side.

*Reasons.* This is a point which is what may be called a moral certainty. It is therefore included here although confirmatory evidence is lacking.

## AUGUSTINE BIRRELL

### **Obiter Dicta [1884]**

*First edition* dated 1884.

*Second edition* dated 1884 and marked second edition on the title-page.

*A later edition*, dated 1885, bears no indication that it is a reprint. Both the second edition and the 1885 edition omit the preliminary verses which were included in the first edition.

## EDMUND BLUNDEN

### **The Waggoner [1920]**

*First issue.* Bound in blue cloth. Fore and lower edges untrimmed.

*Second issue.* Bound in green cloth. Fore and lower edges trimmed.

The edition was of 502 copies, of which 100 were sent in sheets to America. Of the first issue there were 250 copies. Of the second issue 152 copies.

*Reason.* Information supplied by the publisher.

## GORDON BOTTOMLEY

### A Check List of First Editions.

This check list is almost entirely the work of the author and Mr. Michael Sadleir. The extreme rarity of

## BOTTOMLEY

many of the items makes it exceedingly difficult for collectors to complete their collections, especially as I am sure that many people interested in Mr. Bottomley's first editions will find several titles here which were previously unknown to them. Of several of the special issues a few lettered copies were also prepared for the author's private use.

### The Mickle Drede and other Verses

Printed in Kendal by T. Wilson at his press in Highgate. 1896.

Sq. 16mo. Grey boards, parchment spine, unlettered. Title lettered on front board.

150 copies printed. Pp. viii plus 102.

### Poems at White Nights : a Book of Verse. At the sign of the Unicorn. 1899.

Sq. 16mo. Olive green cloth gilt.

500 copies printed. Pp. 96. The author thinks it probable that less than 100 copies have survived.

### The Crier by Night: a Play in one Act. At the Unicorn. 1902.

Fcap. 4to. Grey boards, half vellum.

500 copies printed. Pp. 32.

The author believes that not more than 200 were bound, and that that is the number in circulation now.

### The Gate of Smaragdus. Unicorn Press. Elkin Mathews. 1904.

Sm. folio. Green boards lettered on side, half green linen with label.

400 copies printed. Pp. x plus 68.

This book was never published by the Unicorn Press, but was taken over from them by Elkin Mathews on the eve of publication. Unicorn, however, had sent out a few presentation copies beforehand. The first

## BOTTOMLEY

issue may be discovered by an examination of the preliminaries of the book, which should be:—Blank leaf [i–ii]; title leaf [iii–iv]. In the second issue a leaf is tipped in between the blank and the title, which bears on its reverse an announcement of Elkin Mathews' publication of the book and a woodcut of a young woman strumming on a lute. These facts are confirmed in a letter from the author to Mr. Michael Sadleir.

**Midsummer Eve** : a Play in one Act. Pear Tree Press, South Harting. 1905.

Buff boards, half canvas, lettered on side.

120 copies printed. Printed in grey with stage directions in orange, and speakers' names in red. Pp. iv plus 36.

**Chambers of Imagery**. Elkin Mathews. 1907. Yellow wrappers.

500 copies printed. Pp. 40.

**Laodice and Danaë** : a Play in one Act.

Printed by T. Wilson & Son, Kendal, for private circulation. 1909.

Large ct. 8vo. Blue wrappers; lettered in black. Pp. iv plus 36.

**The Riding to Lithend**. Pear Tree Press, Flansham. 1909.

Fcap. 4to. Grey-brown boards, half canvas. Label on side.

120 copies printed. Of these, 20 had an extra plate and were coloured by hand. These 20 were bound in dark blue boards. Pp. vi plus 40.

**A Vision of Giorgione**. Thomas B. Mosher. Portland, Me. 1910.

Sq. 8vo. Rose Michalet boards. Also 50 copies in Jap vellum boards.

## BOTTOMLEY

Of the contents of this book the second and third eclogues were reprinted from *The Gate of Smaragdus*. The first was here printed for the first time. Pp. viii plus 48.

**English Edition.** Constable, 1922.

4to. Green cloth, blind design by Ricketts. Pp. x plus 6o. Also 50 signed copies, in ivory cloth, with same design in gold.

This is the first English edition of the preceding book, and for it the first poem in the book was substantially revised.

**Chambers of Imagery.** Second Series. Elkin Mathews. 1912.

Yellow wrappers. 500 copies printed. Pp. 41.

**King Lear's Wife.** Reprinted from *Georgian Poetry*, 1915.

Cr. 8vo. Violet paper wrappers lettered in black. Pp. 48.

An offprint from *Georgian Poetry*, 1913-15.

Fifty copies printed.

**An Annual of New Poetry.** Constable. 1917.

8vo. Grey boards lettered in red.

Pp. 3-16 consist of poems by Gordon Bottomley, all of which are here printed for the first time.

**King Lear's Wife and other Plays.** Constable. 1920.

4to. Grey paper boards with a design in blue by Ricketts.

Also 50 copies in white cloth, with the design in gilt. These copies are signed by the author. Pp. viii plus 224.

**Gruach and Britain's Daughter.** Constable. 1921.

4to. Red cloth with cover design by Ricketts in yellow.

## BOTTOMLEY

Also 50 signed copies in white cloth with same design in gold. Pp. iv plus 132.

**Prologue.** Silverdale Village Players. Easter 1922.

12mo. A single sheet folded twice. Printed on one side of the paper only in green and black. 50 copies printed.

**Littleholme.** Privately printed for Holbrook Jackson. 1922.

12mo. Green and white wrappers, paper label on side. 50 copies printed.

**The Viking's Barrow at Littleholme.** Pear Tree Press, Flansham. 1930.

Ten copies folio, in Jap vellum boards, with intaglio label.

Fifty copies imp. 8vo. in grey wrappers. 8 pp. Printed in intaglio on one side only. A re-issue de-luxe of Mr. Holbrook Jackson's publication "Littleholme."

**Prelude to The Locked Chest** by John Masefield. Silverdale Village Players. Easter 1924.

A single sheet folded twice. Printed in blue and black on one side of the paper only. 50 copies printed.

**Poems of Thirty Years.** Constable. 1925.

4to. Green cloth, cover design in blind by Ricketts. Also 50 signed copies in white cloth with the same design in gold. Pp. xiv plus 190.

**A Prologue for Robert Bain's Tragedy, James the First of Scotland.**

Sq. 16mo. 4 pp. (a single fold). Reprinted from *The Scottish Educational Journal*, 1925.

## BOTTOMLEY

**Syllabus of the Oxford Recitations**, in the New Examination Schools. Oxford. 1928.

4to, sewn.

*A Parting*, pp. 11-14, and *The Return*, pp. 15-18, are both by Gordon Bottomley.

**A Parting and The Return**. New York. Macmillan Co. 1928.

Cr. 8vo. Yellow wrappers lettered in black. Pp. 20. Only a very few copies printed to secure copyright.

**Frescoes from Buried Temples: a Portfolio of Drawings** by James Guthrie, with Poems by Gordon Bottomley. Pear Tree Press, Flansham. 1928.

Large folio, loose in cloth case with paper label. Printed on one side of the paper throughout. The text and many of the plates are printed in intaglio. 55 copies printed. Pp. 73.

**Scenes and Plays**. Constable. 1929.

Large fcap. 8vo. Decorated paper covers.

Also 100 signed and numbered copies in white cloth.

4to. Pp. viii plus 124.

**Festival Preludes**. Fanfrolico Press. 1930.

Large cr. 8vo. Decorated boards, half blue cloth. Lettered in gold on spine.

110 numbered copies printed. Pp. 16.

**Guenevere: Two Poems** by William Morris. Fanfrolico Press. 1930.

Small folio. Brown paper boards with black cloth spine and edges. Lettered in gold on spine and side.

450 numbered copies. The introductory essay, pp. 3-18, is by Gordon Bottomley.

## ERNEST BRAMAH

### The Wallet of Kai Lung [1900]

*First issue.* Bound in pale green cloth; measures  $1\frac{1}{2}$  inches thick, measured outside the covers. On the reverse of the half-title is a list of recent fiction. Lettered across the back-strip: THE / WALLET / OF / KAI LUNG / etc.

*Second issue.* Bound in dark green cloth; measures  $1\frac{1}{4}$  inches thick, measured outside the covers. The only copy of this issue available for examination had no half-title. Lettered across the back-strip: THE / WALLET / OF KAI / LUNG / etc.

Information supplied by a collector

## FRANCIS BRETT YOUNG

### Robert Bridges [1914]

*First issue.* Bound in very dark blue (almost black) cloth with a double-rule gilt border on the front side cover. Some copies of this issue have a 16 pp. catalogue of Martin Secker's publications at the end. This, however, is an insert, printed by a different printer from the printer of the book, and its absence is bibliographically insignificant. The top edges are gilded, the fore and lower edges are untrimmed, and the book measures  $8\frac{3}{4} \times 5\frac{1}{2}$  inches.

*Second issue.* Bound in pale blue cloth of poor quality with the side cover double border in blind, all edges trimmed, top edges plain, and the book measures  $8\frac{1}{2} \times 5\frac{7}{8}$  ins.

*Reason.* This volume was included in a series of critical studies of famous authors published by Mr. Martin Secker. During the war most of the series was

## BUCHAN—CAMPBELL

remaindered in the form described as the second issue of the present book.

### JOHN BUCHAN

#### Sir Quixote of the Moors [1895]

*First issue.* Cover has a design on the front side in red and green on a black ground and is lettered on the spine with the full title.

*Second issue.* The same design on the front side is on a red ground, and the lettering on the back strip gives "Sir Quixote" as the title.

Information supplied by Mr. Geoffrey Gomme.

### ROY CAMPBELL

#### The Flaming Terrapin [1924]

*The first edition* was issued in three or more different styles of binding. The compiler has seen copies in orange boards, and in boards of differently designed fancy papers. All copies have the cloth back-strip with a paper label. The British Museum copy has a green back-strip and the board sides have a flower design in brown and blue on a speckled fawn ground. There is no doubt that copies of each form were issued simultaneously, and the variations in binding constitute states and not issues.

*Reasons.* The publisher of the book supplied the information that the first issue was bound in orange boards with a cloth back-strip. There seem to be good reasons for refusing to accept the statement. One or two booksellers who had the foresight to order a fair number of copies of the book before publication remember that when the copies came in from the

## CAMPBELL—CHESTERTON

publisher they were in two or three different bindings. Review copies seem to be bound indifferently in orange boards, and in boards of fancy paper. A collector who ordered two copies of the book from his bookseller before publication received them together on the day of publication. One was in orange and one similar to the British Museum copy. In face of these facts it seems idle to give preference to one binding over the others. It is possible that the publisher's original intention may have been to bind them all in orange, and that this was the first binding ordered. There seems no reasonable doubt that all the bindings were ready and issued together on the day of publication.

## G. K. CHESTERTON

### The Man who was Thursday [1908]

*First issue* has J. W. Arrowsmith / Bristol / at the foot of the back strip. The back-strip lettering is in gilt; the side lettering is in black. The binding is red cloth.

*Second issue* has Arrowsmith / Bristol / at the foot of the back-strip. The back-strip lettering is in gilt; the side lettering is in black. The binding is red cloth.

*Third issue* has Arrowsmith / Bristol / at the foot of the back-strip, is bound in blue cloth, and has both back-strip and side lettering in black.

*Reasons.* The history of the publishing firm explains the change in the imprint on the binding of this book. The use of the later style in a binding brass is convincing evidence of subsequence of issue. The saving effected by the use of black ink in place of gold for the blocking of covers is one frequently made by publishers when remaindering a book. It seems probable that the third issue of this book is a remainder.

## JOSEPH CONRAD

### The Nigger of the "Narcissus" [1898]

*State A.* Has the lettering of the publisher's name at the foot of the back-strip with the initial "H" larger than the rest of the letters. The letters are ornamental in character.

*State B.* Has this lettering in uniform sans serif capitals.

*State C.* Has this lettering in large uniform ornamental capitals.

It is extremely unlikely that any one of these three states is earlier in issue than any other. For a full-length discussion of the subject see *The Conrad Memorial Library of George Keating*, New York, 1929.

### Nostromo [1904]

*First issue.* The text ends on page 478.

*Second issue.* The text ends on page 480.

The extra pages are necessitated by a revision of the ending of the novel.

### The Arrow of Gold [1919]

The American edition precedes the English. Of the American edition there are two issues. Of the English edition there are various states.

#### *American Edition*

*First issue.* Page 5, line 16, reads, "with proper credentials and apparently."

*Second issue* reads, "with proper credentials and who."

*First issue.* Page 15, line 24, reads, "almost absolute strangers."

*Second issue* reads, "almost complete strangers."

## CONRAD

### ***English Edition***

*First state.* Has the headline on page 67 intact.

*In later states* the "A" in "Arrow" in that headline appears in various stages of disintegration, finally disappearing altogether.

## JOSEPH CONRAD AND FORD MADOX HUEFFER

### **The Inheritors [1901]**

The American edition precedes the English. Of each edition there are two issues.

### ***American Edition***

*First issue.* Has the dedication leaf uncancelled, with the reading: To Boys and Christina.

*Second issue.* Has the dedication leaf as a cancel with the reading: To Borys and Christina.

### ***English Edition***

*First issue.* Has no dedication leaf.

*Second issue.* Has the dedication leaf pasted in.

*Reasons.* All this information is extracted from the catalogue of Mr. George Keating's remarkable collection of the first edition of Conrad. It has been included here for two reasons. (1) The catalogue was published in a limited edition in New York at the equivalent of £5 5s., and very few copies were available for English collectors. (2) Most English collectors of Conrad rely for their information on the second edition of Mr. Wise's Conrad Bibliography, and the above facts have come to light since that book was published.

*The*  
**BLACK DOG**

*and other stories by*

**A. E. COPPARD**



**JONATHAN CAPE**  
**ELEVEN GOWER STREET LONDON**

*Genuine title-page.*

*The*  
**BLACK DOG**  
*and other stories by*

A. E. COPPARD



JONATHAN CAPE  
ELEVEN GOWER STREET LONDON

*Forged title-page.*

## A. E. COPPARD

### The Black Dog [1923]

*Genuine First edition.* The title-leaf is uncancelled. The “h” in “The” in the first line of the title and in “other” in the third line are uniform in appearance with the tail of the letter curling inwards rather like a badly designed “b.” The shading on the publisher’s device extends across the whole width of the body of the cup and is in solid black. The “J” in “Jonathan” curls distinctly to the left at the bottom. There are stops on the reverse of the title-leaf after “1923” and “Reserved.” The paper on which the title-leaf is printed is identical in colour, texture and thickness with the text paper. The paper covering of the sides of the cover is of an art green shade which readily fades at the extreme edges and corners. There is but the faintest trace of pattern in the cloth of the back-strip, which has a dull surface. The width of the type of “The Black Dog” on the title-page is 58 mm., and of “Eleven Gower Street London” 78 mm.

*Faked First edition.* Probably a second edition with an inserted “faked” title-page. The title-leaf is a cancel. The “h” in “The” in the first line of the title has a serif which curls to the outside of the letter (that is, to the reader’s right). The “h” in “other” in the third line of the title has the inward-curling tail. The shading on the publisher’s device is on the right of the cup and is in horizontal lines. There is hardly any noticeable curve in the tail of the “J” in “Jonathan.” There are no stops on the reverse of the title. The title-leaf is printed on paper slightly different in colour and texture and distinctly thicker than the text paper. The paper covering of the sides of the cover is an ordinary shade of bright green which shows no signs

## COPPARD

of fading. The cloth of the back-strip has a shiny surface and a marked pattern. The width of the type of "The Black Dog" is 60 mm., and of "Eleven Gower Street London" 75 mm. (See illustrations, pp. 104-5.)

*Reasons.* The above description seems to speak for itself. It is well known that the 1913 title-page to *Chance* was forged, and there are, on record, the forged bindings of *Bliss* and *Villa Rubein*. It is probable that other rare modern books will attract the attention of the forger from time to time. Fortunately, the forger always seems to give a clue to his handiwork. Or perhaps the cases where such a clue exists are the only ones so far discovered.

### Pink Furniture [1929, 1930]

*First issue.* Bound in pale pink linen with lettering in pale blue. The linen has a definite perpendicular pattern in it when viewed at half-arm's length.

*Second issue.* Bound in linen, the pigment of which is a dark red. An approximation to pink is obtained when viewed at a distance, due to the fact that there is an all-over pattern of white dots on which the pigment has not taken. The lettering is in dark blue.

*Third issue.* Bound in linen of approximately the same all-over pattern as the second issue, but the pigment is of a pale yellow shade. The lettering is in dark blue. (See illustration facing page 108.)

N.B.—There seems some possibility that copies of more than one of these colours were sent out on the day of publication. Nevertheless, all the advance copies were bound in the pale pink, and it has seemed advisable to treat them as issues rather than states.

Copies are known with the date 1929 on the reverse of the title-page. These are bound in the first binding

## COPPARD—DAVIDSON

of pale pink. The proof-sheets are dated 1929, and it is known that the publisher's original intention was to publish the book in that year. None of the 1930 copies has a cancelled title-leaf. Therefore the preliminary leaves must have been reprinted and the escape of copies with the 1929 date is accidental. It would appear to be a curiosity, and little more than that, although it is, of course, clearly the first state of the preliminaries.

*Reasons.* It is difficult to dogmatize about this book. The publisher states that the first issue was in the pink cloth, and there is no doubt that the first copies bound were in this style. Nevertheless, booksellers who received their supplies before publication state definitely that copies in both pink and dark red were included in the consignment. This seems to indicate that the point may be one of "state" rather than of "issue." The yellow copies are definitely later. It is interesting to note that in the present edition the publisher has reverted to the original pink. The 1929 copies are undoubtedly interesting, and it is unfortunate that there is no clue to the number of them that exists. Nevertheless, possessors of the 1930 copies should not be perturbed by their existence.

Both of the above points are mentioned in the recently published Coppard bibliography. Because I seem to have dealt with them at rather greater length, and thus, it seems to me, made it a little easier to recognize the differences, I have retained the notes here.

## JOHN DAVIDSON

### Miss Armstrong's and Other Circumstances [1896]

*First issue.* Bound in red cloth with a 40-page catalogue of the publisher at the end.

PINK  
FURNITURE  
C  
A. E.  
COPPARD

PINK  
FURNITURE  
C  
A. E.  
COPPARD

*First issue*

*Second and  
third issues*

*To show texture of cloth*



## DAVIDSON—DE LA MARE

*Second issue.* Bound in blue cloth without the catalogue at the end.

### Fleet Street and Other Poems [1909]

*First issue.* The title-leaf is uncancelled and has a blank reverse.

*Second issue.* The title-leaf is a cancel and has a copyright notice on the reverse.

Information supplied by Mr. W. B. Dukes.

## W. H. DAVIES

### The True Traveller [1912]

*First issue.* Bound in good quality green cloth, unlettered on the side, but with back-strip lettering in gilt. The publisher's device in blind appears in the centre of the back cover. Advertisements at the end consist of four unnumbered pages which form the last two leaves of the last signature of the book. These are followed by an inserted catalogue of Duckworth's publications numbered [1-2] to [20].

*Second issue.* Bound in cheap quality green cloth lettered on front side and back-strip in black. There is no device on the back cover. The inserted catalogue does not appear at the end of the book.

*Reason.* The second issue is a remainder.

## WALTER DE LA MARE

### Come Hither [1923]

*First state.* The publisher's name appears at the foot of the back-strip. To make room for this, the author's name is enclosed with the title in a small triple gilt rule border with ornamental corners. There is no single rule border on the back-strip as in the second state.

*Second state.* The publisher's name does not appear

## DE LA MARE—DOUGLAS

on the back-strip. The author's name appears at the foot of the back-strip, where usually the publisher's name appears, and there is a single rule gilt border running practically the entire length and breadth of the back-strip.

*Reasons.* The publisher confirms the statement that these states of the first edition were produced in the order indicated. He believes that only 25 copies of the former were made.

## NORMAN DOUGLAS

### Old Calabria [1915]

\**First issue or trial binding.* Bound in brown buckram over thick bevel-edged boards, plain end-papers and no publisher's catalogue at the end.

*Second issue.* Bound in green cloth with plain end-papers and a publisher's catalogue at the end.

*Third issue.* Bound in green cloth with map end-papers and no catalogue.

*Fourth issue.* Bound in green cloth with plain end-papers and no catalogue.

\*This is, strictly speaking, a trial binding. The publisher states that a few copies were prepared in this form before publication, but the style was rejected. Nevertheless, at least one copy has been bought in a book-shop in the ordinary way, which seems to indicate that it may be legitimately counted as an issue. This experimental binding was used later for re-issuing the book with its original illustrations, after several unillustrated editions had been sold.

It is with considerable hesitation that this order of issues is here stated. The suspicion is not to be avoided that the second and fourth issues may be, actually, states of the second issue. If this could be proved the

## DOUGLAS

order would be re-arranged, and it is possible that the final arrangement will be to call my first issue a trial binding, to call my second and fourth issues States A and B of the first issue, and my third issue the second issue. Suffice it to say that the arrangement set out above has not been arbitrarily arrived at. Advance copies for review always agree with my second issue. Mr. MacDonald gives these end-papers priority over map end-papers; and, quite recently, several fine copies with blank end-papers, but without the catalogue, have appeared on the market. Fine copies of my first and second issues are difficult to find. It is clear that map end-papers are later than plain. It is certain that copies with plain end-papers and no catalogue are not earlier than plain end-papers with the catalogue, though possible that they are simultaneous. It seems wise, therefore, for the collector to provide himself with a copy with the catalogue; he cannot then be wrong.

### **South Wind [1917]**

The transposition of the first two lines on page 335 is almost devoid of bibliographical significance. Copies in this state are rarer than normal copies, but, on the authority of the publisher and the printer, are not earlier. In view of popular misinterpretation of this fact it should be noted that they are also not later. Both states were issued simultaneously.

### **They Went [1921]**

The issued binding of this book is lavender cloth lettered in a deeper shade of lavender.

There exist some twelve copies in a trial binding of red cloth lettered in black. The book was never issued in this form.

*Reason.* Information supplied by the publisher.

## SIR ARTHUR CONAN DOYLE

### A Study in Scarlet [1887-8]

This story made its first appearance in print as a part of *Mrs. Beeton's Christmas Annual* for the year 1887. It was first published in book form in 1888. It is unusual to count periodical publication as a first edition. Therefore the 1888 edition must be regarded as the first edition.

The interior of the book is a little misleading and the first edition would appear to be a reprint unless the following facts are noted. The reverse of the first leaf is occupied by reviews of the story itself, and the publisher's preface contains the words: The original issue of this remarkable story having been exhausted, it is now presented in a new form. . . .

These reviews and this statement refer to the publication in *Mrs. Beeton's Annual*.

### The Doings of Raffles Haw [1892]

*First issue* dated 1892 bound in smooth blue cloth, lettered across the back-strip: THE / DOINGS / OF / RAFFLES / HAW / A. CONAN / DOYLE / CAS-SELL & COMPANY / LIMITED. / Printed on rough laid paper with white end-papers, top edges gilt, fore and lower edges untrimmed. Title-page measures  $7\frac{2}{5}$  inches  $\times$   $4\frac{2}{5}$  inches.

There are 8 numbered pages of advertisements at the end, which form part of the book.

*Second issue.* Gives no indication that it is a reprint, is printed from the same type as the first issue, but differs in the following outstanding particulars:

Dated 1893. Bound in blue cloth with a slightly marked dice pattern. Lettered across the back-strip:

## DOYLE—DUNSANY

THE / DOINGS / OF / RAFFLES / HAW / A. CONAN/DOYLE/CASSELL & CO./LIMITED./ The title and the author's name are enclosed in a single-rule gilt frame and the publisher's name in another, smaller frame. Printed on smooth wove paper, with flowered end-papers, where they face, all edges rough-trimmed. Title-page measures  $7\frac{9}{16}$  inches by  $4\frac{9}{10}$  inches. There are 16 pages of publisher's advertisements inset at the end, printed on thinner paper than the body of the book.

## LORD DUNSANY

### Plays of Gods and Men [1917]

*First issue.* Lettered across the back-strip in gilt. Imprimatur of the Talbot Press on the title page.

, *Second issue.* Lettered across the back-strip in brown. The imprimatur of T. Fisher Unwin is pasted over that of the Talbot Press.

*Third issue.* Lettered in gilt on the back-strip. Cancel title with the Unwin imprimatur.

*Reasons.* Another case of publishing history. The book was originally published by the Talbot Press in Dublin, and later was taken over by Fisher Unwin. The second issue is clearly an intermediate stage.

### Tales of Three Hemispheres [1920]

*The first edition* is published by John W. Luce of Boston, Massachusetts.

*The second edition* is that of Fisher Unwin in London.

*Reasons.* The first English edition consists of American sheets with an English title-page.

## FORSTER—GALSWORTHY

### E. M. FORSTER

#### Where Angels Fear to Tread [1905]

*First issue.* The first page of advertisements at the end of the book is devoted to an announcement of the third impression of *The Edge of Circumstance* by Edward Noble. The catalogue includes no announcement of *Where Angels fear to Tread*. On page 3 of the advertisements, Anderson *Matriculation Roll* is announced as "In the Press."

*Second issue.* The first page of advertisements is headed: Catalogue of Messrs. Blackwood and Sons Publications. On page 12 is an advertisement of *Where Angels Fear to Tread*. On page 3, Anderson *Matriculation Roll* is advertised at 18s. net.

*Reasons.* The description given above seems to speak for itself. In view of the fact that the advertisements are not a part of the book, it is with some trepidation that the point is included. The one form of advertisements is clearly later, by however short a time, than the other.

### JOHN GALSWORTHY

#### The Slaughter of Animals for Food [1913]

*First edition.* Imprimatur on the wrapper of both the R.S.P.C.A. and the Council of Justice for Animals. Page 2, the first paragraph begins: "The thing is horrible . . ." Page 4 has a footnote with reference to Mr. Arthur Lee, M.P. Page 20, the fourth paragraph contains nine lines. There is no footnote on page 22. Page 23, the paragraph beginning "It is not denied . . ." consists of 8 lines. Page 24, the first paragraph consists of 17 lines. The imprint is on page 3 of the cover and

## GALSWORTHY—CUNNINGHAME GRAHAM

reads: The Leadenhall Press, Ltd. / Garden Row,  
Southwark, S.E. /

*Second edition.* Imprimatur on the wrapper of the R.S.P.C.A. only. Page 2, the paragraph which in the first edition begins "The thing is horrible . . ." is omitted altogether. Page 4, the footnote refers to Mr. Arthur Lee M.P. (now Lord Lee of Fareham). Page 22 has a footnote "Now Lord Lee of Fareham." Page 23, the paragraph beginning "It is not denied . . ." consists of 6 lines. Owing to re-setting consequent upon curtailment of the text, the paragraph which, in the first edition, begins at the top of page 24, in the second edition begins at the foot of page 23 and consists of only 14 lines. The imprint is at the foot of page 24, that is, the last page of text, and reads: The Ferrestone Press / West Norwood, S.E. /

*Reasons.* The second edition is entirely re-set and is printed by a different printer from the first edition. Hence the designation edition rather than issue. The footnotes in the second edition which refer to Lord Lee of Fareham cannot refer to a date earlier than 1918, for it was in that year that Mr. Lee was made a Baron. Mr. Marrot's Bibliography gives the date of issue of the pamphlet as 1913.

## R. B. CUNNINGHAME GRAHAM

### The Conquest of the River Plate [1924]

*First issue.* The list of illustrations refers to a map of South Africa.

*Second issue.* The leaf containing the list of illustrations is a cancel and the reference is corrected to a map of South America.

## ROBERT GRAVES

### Good-bye to All That [1929]

*First issue.* Leaves T<sub>1</sub>, Y<sub>3</sub> and Y<sub>4</sub> are uncancelled. Leaf T<sub>1</sub> contains 9 lines at the end of the first paragraph which are replaced by asterisks in the second issue, and Y<sub>3</sub> and Y<sub>4</sub> contain a poem by Siegfried Sassoon in the form of a letter to the author. There is no erratum slip at page 399.

*Second issue.* Leaves T<sub>1</sub>, Y<sub>3</sub> and Y<sub>4</sub> are cancels and asterisks are substituted for the omitted portions of the text. There is an erratum slip at page 399.

### But it still goes on [1930]

*First issue.* The first paragraph on page 157 contains 16 lines. The sentence on line 9 begins: "I recently read a book called *The Child She Bare*."

*Second issue.* This paragraph contains only 15 lines, and the sentence beginning on line 9 reads: "I recently read a book by a woman who had been befriended by the Army and was not grateful."

## THOMAS HARDY

### Far from the Madding Crowd [1874]

*First American edition.* Published November 17th, 1874.

*First English edition.* Published November 28th, 1874.

### The Return of the Native [1878]

This book is occasionally catalogued as though the absence of the inverted commas after *A Pair of Blue Eyes* and after the last line of the quotation on the title-page denoted a first or early issue. The confusion has

## HARDY

probably arisen because whereas Mr. Danielson and Mr. Webb are both careful to note the absence of these commas, Mr. Lane omitted to mention the fact. In point of fact the commas are always missing. There would be good reason for supposing a copy with the commas in their places to show an earlier, and not a later state of the title-page.

### The Distracted Young Preacher [1879]

*First edition.* Appleton's New Handy Volume Series, No. 41, New York, 1879. Bound in wrappers; a 16mo. The list of titles printed inside the cover should end with No. 40.

Pirated from the publication in *The New Quarterly Magazine* for April 1879.

I find also a note of another New York publication in the same year included in the same volume with *Hester* by Beatrice Mary Butt. Bound in orange wrappers; a cr. 8vo. The publisher's name is unknown to me.

The first publication in book form in England was in *Wessex Tales*, 1888.

### Fellow Townsmen [1880]

*First edition.* Seaside Library, Vol. XXXVI, No. 738, George Munro, New York, [1880]. Bound in wrappers; a 4to.

Also published in the same year by Norman Munro in wrappers as a 12mo.

N.B.—It is uncertain which of these two issues preceded the other.

Pirated from the publication in *The New Quarterly Magazine* for April 1880.

The first English edition in book form was in *Wessex Tales*, 1888.

## HARDY

### What the Shepherd Saw [1881]

*First edition.* Seaside Library, Vol. LVII, No. 1155, George Munro, New York, 1881. Bound in wrappers; a 4to. Included in the same volume is *The Duke's Plantation* by Cuthbert Bede.

The Hardy story is pirated from the publication in *The Illustrated London News* for Christmas, 1881.

The first English edition in book form was in *A Changed Man*, 1913.

### A Laodicean [1881]

*First American edition.* Published November 25th, 1881.

*First English edition.* Published December 17th, 1881.

### The Romantic Adventures of a Milkmaid [1883]

*First edition.* Harper's Franklin Square Library, No. 322. New York, 1883. Bound in wrappers; a 4to.

*Second edition.* Munro's Seaside Library, New York, 1883.

*Third edition.* Lovell's Library, Vol. 4, No. 157, New York, 1883.

*Fourth edition.* Munro's Seaside Library, No. 139, New York, December 15th, 1883.

*Fifth edition.* Munro, January 25th, 1884. (This edition is described in Lane's Bibliography in the first edition of Lionel Johnson's *Art of Thomas Hardy* as the first edition in book form.)

*Sixth edition.* Norman L. Munro, 24 & 26 Vanderwater Street, N.D. This is the first issue of the book in a cloth binding.

All these are pirated, either from one another or from the publication in *The Graphic* Summer Number, 1883. The first English edition in book form was in *A Changed Man*, 1913.

## HARDY

### The Three Strangers [1885]

First publication in book form in *Tales From Many Sources*, Vol. I, New York 1885. Bound in cloth; a cr. 8vo. This volume also includes *The Pavilion on the Links* by Stevenson.

The Hardy story is pirated from the publication in *Longmans' Magazine* for March 1883.

The first English edition in book form was in *Wessex Tales*, 1888.

N.B.—Most of these American editions have passed through my hands at some time or another, and I then made notes of their existence. I am not able to consult them again, or to investigate their history for the purpose of verifying the statements made above. These statements are offered in a very tentative manner, therefore, as a contribution to the unravelling of their complicated bibliography. It is not pretended that they are necessarily true. All that can be said about them is that I do not know of an earlier appearance in book form of any of them. The chronology of the editions of *The Romantic Adventures* is taken from the McCutcheon collection.

Since writing the above note on the subject of American first editions of Hardy, I have had the opportunity to submit my notes to the scrutiny of Mr. Carroll Wilson. He has checked the truth of my statements, has corrected them in at least one important particular, and has sent me one or two notes which seem to me to be so interesting that I add them here. (1) The first of Hardy's books to be published in America was *Under the Greenwood Tree*, 1873. It appears to be the first publication of a book by Hardy to bear his name on the title-page or binding. (2) *Wessex Tales*, New York, 1888, the first American edition of the book has a frontispiece portrait of Hardy. This is

## HARDY

the first book of Hardy's to contain a portrait of him. The earliest published English book to contain a portrait was the fifth edition of *Tess*, 1892.

### The Woodlanders, 3 vols. [1887]

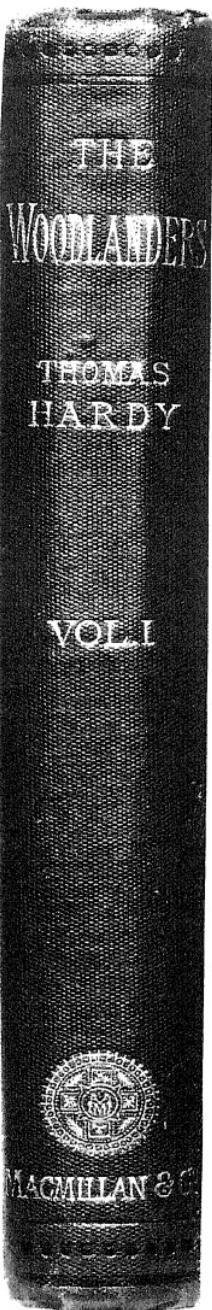
*First issue.* Bound in smooth, dark green cloth with a ribbed pattern. Blocked in black on the front side with a double-rule border with square corners, enclosing a thicker single-rule rectangle with rounded corners. This pattern is repeated on the back side. The design and lettering of the back-strip is shown in illustration opposite. There is an advertisement leaf at the end of the first volume, which forms a part of the last signature.

*Second issue.* Bound in rough, dark green cloth with a pebbly pattern. Blocked in black on the front side with a thin single-rule border with square corners, enclosing a thicker single-rule rectangle with square corners. This design is repeated on the back side in blind. The design and lettering of the back-strip is shown in illustration opposite. There is no advertisement leaf at the end of Volume I.

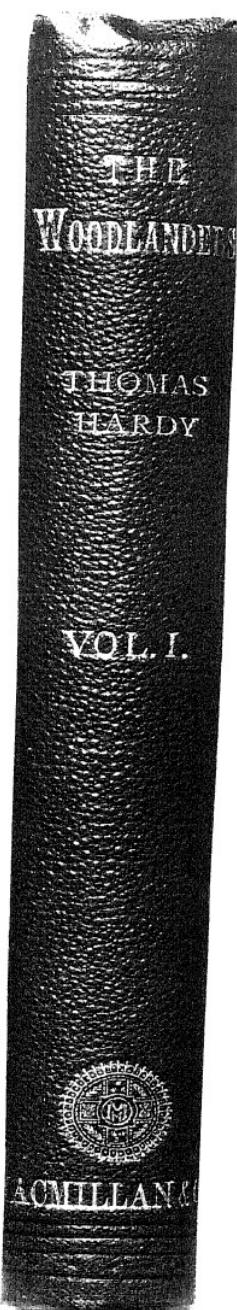
*Reasons.* Two contemporary presentation copies from the author are in the smooth binding. A copy inscribed in 1906 for Clement Shorter had the rough binding. A year or two ago a number of copies in the second binding appeared in the shops of antiquarian booksellers. These were in new condition and unopened. No ex-library copy is known in the rough binding.

### Wessex Poems 1898. Poems of the Past and Present [1902]

It is generally said that copies of the above books in cream cloth were so bound for presentation by the author. In point of fact they were on sale in the



*First issue*



*Second issue*



## HARDY

ordinary way at a slightly higher price than copies in dark green cloth, and it seems clear that they were not made for presentation by the author.

*Reasons.* A review copy of the earlier book, bound in green cloth, was examined. It contained a slip giving the date of publication and the price as 4s. 6d. and 6s. It was then suspected that the higher price was for copies in white cloth. This, if established, would show that, even if the author used white cloth copies for presentation purposes, the binding was not made exclusively for that purpose. Only two bindings are known on these two books. Therefore the higher price must refer to the white cloth binding. Seven presentation copies from the author of the later book and five of the former, all contemporary with the publication of the books, and to such friends of the author as W. E. Henley, Edmund Gosse, Mrs. Humphry Ward, Mr. Arthur Symons and John Oliver Hobbes, are all in the green binding. Copies in white cloth occur for sale frequently, but they never have contemporary inscriptions from the author.

Confusion may have arisen here, as in so many cases, as to the meaning of "presentation." The word was frequently used in publisher's catalogues as a description of a superior style of binding suitable for presents or prize-giving. This has been innocently translated into a reference to an author's presentation copies—a reference which, as far as I know, is quite unjustifiable.

### The Dynasts. Prologue and Epilogue [1914]

The Prologue appears for the first time in the programme of the first performance of Granville Barker's production of the abridged form of the play. The Epilogue was first printed in a very limited edition by

## HARDY

Clement Shorter. Copies of the programme exist which contain both the Prologue and the Epilogue. The programme in this form was issued at performances which are subsequent to the date of the Clement Shorter booklet. There are, therefore, two issues of the programme which may be differentiated as follows.

*First issue.* Inside of front cover blank. Page [8] of the programme is occupied by a list of those responsible for various departments of the theatre, and of the production, by an extract from the rules made by the Lord Chamberlain and by other announcements of this kind.

*Second issue.* On the inside of the front cover is an announcement of the Stage Society production of *The Recruiting Officer*. Page [8] of the programme bears the Epilogue, with an extract from the announcements contained on this page in the first issue.

Inserted in each issue should be a booklet of twelve pages:—*Notes on Some of the lesser-known Characters in the abridgement from "The Dynasts" presented at the Kingsway Theatre, November 25th, 1914.*

*Reasons.* The Clement Shorter pamphlet contains a statement that the Epilogue is there printed for the first time, and that the Prologue was first printed in the Theatre programme. The programme exists in two forms—(1) with the Prologue only, (2) with both Prologue and Epilogue. From internal evidence in the Clement Shorter pamphlet, quoted above, this pamphlet is known to have been printed later than the one form of the programme, but earlier than the other. Therefore the difference between the two programmes constitutes two issues.

## MAURICE HEWLETT

### The Forest Lovers [1898]

*First issue.* Has a half-title, and on the reverse of the title-leaf bears the words: Copyright in the United States.

*Second issue.* Has no half-title, and the reverse of the title-leaf is blank.

*Reasons.* I have been unable to obtain corroborative evidence of the above statements. They seem the most likely explanation. The British Museum copy agrees with my description of the first issue. The publisher's file copy lacks a half-title, but has the copyright notice on the reverse of the title-leaf. I imagine that what I have called the second issue may be a part of the Colonial edition from which the half-titles, bearing the statement of Colonial issue, have been taken out. This may have been done by the publisher to meet a sudden demand before the second printing was ready. This is a practice occasionally pursued by publishers, and some colour is lent to this theory when it is remembered that Colonial editions do not usually bear the notice about American copyright. It is possible that what I have called the second issue is a freak, or advance issue of the book. In this case, however, the regular issue would be expected to have a cancel title, and such is not the case. Either theory would account satisfactorily for the comparative rarity of what I call the second issue.

### Quattrocentisteria [1898]

I stated in my Bibliography of Maurice Hewlett (among many other mistakes due to insufficient experience of bibliography) that this piracy of part of

## HEWLETT

*Earthwork out of Tuscany* was published by Mosher in 1904. It was first published by him in 1898, and the edition described in my Bibliography is the third. The bibliography was withdrawn from circulation soon after its original appearance in *The Bookman's Journal*.

It is shortly to be re-issued with corrections and revisions

### Pan and the Young Shepherd [1898]

*First binding.* Bound in brown paper boards with a large design on the side cover in yellow and blue of Pan playing his pipes, and decorative lettering in blue on the side, with lettering of a similar character in yellow and blue on the back-strip.

*Second binding.* Mr. James F. Drake of New York informs me of a second binding in which the figure of Pan is reduced to a small medallion on the front side of the cover. I have not seen it, and can give no further particulars of it, but Mr. Drake has owned a copy in this binding.

*Published binding.* Bound in green cloth with no design on the cover and lettered formally, with the lettering enclosed in single rule borders.

*N.B.*—It is extremely probable that both the first and second bindings were trial bindings rejected by either the publisher or the author. They cannot have been issued in the ordinary way or they would not be so extremely scarce.

### The Ruinous Face [1909]

*First issue.* Bound in dark red cloth with lettering and lotus flower on front side in gilt.

*Second issue.* Bound in bright red cloth with the lettering and the design in yellow.

Information supplied by Mr. Charles Parsons.

## HEWLETT—HODGSON

### The Song of Renny [1911]

*First issue.* On the front side and back-strip are designs blocked in blind occupying most of the space below and around the lettering. The top edges are gilded. The lettering on the front side of the cover is ornamental. For example, the capitals M and H in the author's name spread slightly at the base. There are twelve unnumbered pages of advertisements at the end of the book.

*Second issue.* There is no design on either the front side or the back-strip. The top edges are plain. The lettering on the front side is in a severe and non-ornamental style. The capitals do not spread at the base. There are only four pages of advertisements at the end. These are identical with the first four advertisement pages of the first issue.

*Reason.* The second issue is a remainder.

## RALPH HODGSON

### Eve [1913]

*First issue.* (A) On small paper ( $6\cdot1 \times 4\cdot2$  inches) with 22 decorations and two decorations on the yellow wrapper. The number 1 appears in the upper right-hand corner of the wrapper.

(B) Also fifty copies on large paper ( $8\cdot6 \times 5\cdot6$  inches); grey sugar paper wrappers with the decorations coloured by hand.

(C) Also ten numbered copies on Jap vellum with the wrapper lettering in gold. Signed by the author and by the artist.

*Second issue.* Ten extra copies of the large-paper issue on thinner paper and coloured by Ralph Hodgson. All but half of this issue was sent to the copyright office for distribution to libraries.

## HODGSON—HOPE

*Second edition.* So marked at the foot of the front wrapper, but can also be identified by the additional decoration on page 24 and the fact that the decoration on page 10 and the lower decoration on page 21 are re-drawn.

Also simultaneously on large paper with the decorations coloured by hand.

*Third edition.* May be identified by the same method as the second edition and by its size ( $6\cdot7 \times 4\cdot6$  inches). It was made by cutting down unsold and uncoloured copies of the large-paper issue of the second edition.

### The Bull, The Song of Honour and The Mystery [1913]

*Second issues*, even where the words have been erased, may be distinguished by their size. They measure  $6\cdot7 \times 4\cdot6$  inches as against  $6\cdot1 \times 4\cdot1$  inches in the case of first editions. Furthermore, the Flying Fame device on the back wrapper is perpendicular instead of horizontal, and the imprint of the Poetry Bookshop appears below it.

N.B.—All the information given above has been extracted, and slightly emended, from Christopher Millard's *The Printed Work of Lovat Fraser*. Danielson, 1923. It is possible that many collectors of Mr. Hodgson's first editions are unaware of these facts.

## ANTHONY HOPE

### The Prisoner of Zenda [1894]

*First issue.* The measurements of the width of the gold blocking on the back-strip are: *The*, five-sixteenths of an inch. *Prisoner*, seven-eighths of an inch. *of*, one-eighth of an inch. (N.B.—The *f* is crossed in the normal way.) *Zenda*, eleven-sixteenths of an inch.

## HOPE

[rule], five-sixteenths of an inch. *Anthony*, seven-eighths of an inch. *Hope*, seven-sixteenths of an inch. [device], five-eighths of an inch. Arrowsmith's, seven-eighths of an inch. 3/6, one-quarter of an inch. *Series*, seven-sixteenths of an inch. [rule,] three-sixteenths of an inch. Vol. XVIII. eleven-sixteenths of an inch. There is a full-stop after XVIII. at the foot of the spine. The anvil and the body of the figure in the device are in blind relief against the gilt blocking of the remainder of the figure.

The reverse of the title-leaf has, in its centre: [single rule] / Arrowsmith's 3/6 series / Vol. XVIII. / [single rule] /.

The imprint at the foot of page 310 reads: Printing Office of the Publisher.

Page [311] is occupied by a list of seventeen titles in the series. The heading to this page "Arrowsmith's 3/6 series" is in small, plain capitals one-eighth of an inch tall and three and one-eighth inches wide.

The type throughout is clean and unworn and is printed rather on the grey side.

*Second issue.* Agrees in every way with the first issue with the exceptions that the list on page [311] contains eighteen titles, the last of which is the present work and the heading to this list is in large ornamental capitals and lower-case letters. The capitals are seven-thirty-seconds of an inch tall and the lower-case letters three-sixteenths of an inch tall. The heading is three and one quarter inches wide. The blocking on the back-strip is from the same brasses as in the first issue, with the exception that the device on the back-strip agrees with that on the third issue, described below. The lettering shows considerable signs of wear and the blocking is not clean, some of the smaller letters having filled up.

## HOPE

*Third issue.* The measurements of the width of the gold blocking on the back-strip are: *The*, three-eighths of an inch. *Prisoner*, thirty-one thirty-seconds of an inch. *of*, three-sixteenths of an inch. (N.B.—the *f* in *of* is uncrossed, like a long Gothic S.) *Zenda*, thirteen-sixteenths of an inch. [rule], seven-sixteenths of an inch. *Anthony*, seven-eighths of an inch. *Hope*, seven-sixteenths of an inch. [device], five-eighths of an inch. *Arrowsmith's*, seven-eighths of an inch.  $\frac{3}{6}$ , one quarter of an inch. *Series*, seven-sixteenths of an inch. [rule], three-sixteenths of an inch. *Vol. XVIII*, eleven-sixteenths of an inch. There is no full-stop after XVIII at the foot of the spine. The anvil and the body of the figure in the device are in gilt. That is to say, the whole device is blocked in gilt.

The reverse of the title-leaf has in the centre: By the same Author. / Mr. Witt's Widow. / Half a Hero. / A Change of Air. / Father Stafford. / Sport Royal. / A Man of Mark. / [rule] / and at the foot: Arrowsmith's  $\frac{3}{6}$  series / Vol. XVIII. / [rule] /. The list of titles is enclosed in a single rule border.

The imprint at the foot of page 310 reads: J. W. Arrowsmith, Printer, Bristol. In some copies the rule beneath which this is printed is slightly broken, and the type is slightly out of alignment towards the end of the imprint.

Page [311] is occupied by a list of eighteen titles in the series, and the composition of the list and the heading agree in content and character with the second issue described above.

The type shows signs of wear throughout and is printed very blackly and smudgily. Type-wear is particularly noticeable on the Contents page, where the dots are unevenly printed, and the A's in the last three lines on page [iii] have filled up. Also in the number

## HOPE

at the heading of Chapter I, which is smudgy; and especially in the small type of the imprimaturs at the foot of pages [311] and [312], which are smudgy and show signs of breaking up. In the first issue, and this is almost invariably true of the second issue also, all these are printed cleanly and clearly.

N.B.—I have seen one copy with first issue sheets lacking the last leaf, pages [311–312], but in the second binding. This seems to be a freak copy made up of an odd set of the first issue sheets which remained unbound when the second binding was in progress.

Later issues have lists of the series on page [311] of more than eighteen of the series, some of them including books published as late as 1908. (See frontispiece.)

*Reasons.* The descriptions given above may appear to some readers needlessly detailed. The bibliography of this book has been obscure ever since it was first collected. The extreme rarity of the first issue has given rise, in some quarters, to a doubt of its existence. Due to this rarity, it has been possible to examine only four copies with the shortest list of titles at the end of the book. Each of these conforms exactly to the description given above. Due to the detailed nature of the description here given, I believe that a careful perusal of it will give the reasons for the order of placing the issues.

### The Dolly Dialogues [1894]

*First issue.* The two copies examined were bound in paper wrappers, with the headline on left-hand pages throughout: DOLLY.

*Second issue.* Bound in cloth of various colours, and also in wrappers, with the headline on left-hand pages throughout: THE DOLLY DIALOGUES.

*New edition.* Re-issued in 1896 without the illustra-

## HOPE—HUDSON

tions by Rackham, which are in all impressions of the first edition, and without indication that it is a reprint.

*New edition.* Issued by Nisbet without date or note of reprinting in 1900, with new illustrations by H. C. Christie and with four new chapters.

*Reasons.* See pp. 37 et seq.

## HOUGHTON, MIFFLIN & CO.

A useful general rule with books published by this firm is that the first editions bear the date of publication at the foot of the title-page. Later editions omit this, but usually lack any indication of reprinting. This rule is not, I suppose, invariable, but a Houghton Mifflin book without a date at the foot of the title-page may usually be regarded with suspicion.

See p. 78.

## STEPHEN HUDSON

### Concessions [1913]

Published under the author's own name: Sydney Schiff.

*First issue.* Bound in green cloth of a strong bluish shade. Lettered in gilt on side and back-strip and with the leaf design on the side also in gilt. There are two ornamental gilt dots on the back-strip, one below the title, and one below the author's name. The lettering of the publisher's name at the foot of the back-strip is one-twelfth of an inch tall. The publisher's catalogue at the end of the book consists of two unnumbered pages, forming the last leaf of the last signature of the book, followed by 24 pages numbered 1-24.

*Second issue.* Bound in a dark shade of olive-green with a strongly marked perpendicular ridged pattern. The lettering and leaf design on the side are in black.

## HUDSON—JACOBS

There are no dots on the back-strip and the lettering of the publisher's name is one-sixth of an inch tall. The publisher's catalogue at the end of the book consists of 26 unnumbered pages, of which the first two are identical with those in the first issue, forming the last leaf of the last signature of the book.

*Reason.* The second issue is a remainder.

## RICHARD HUGHES

### The Sister's Tragedy [1922]

*The first edition* is in wrappers, published as a single play by Blackwell of Oxford in 1922.

The edition published by Heinemann, with other plays, in 1924 is the first collected edition.

### High Wind in Jamaica [1929]

*The English edition* published by Chatto and Windus was preceded by two other editions. First published in America with the title, *The Innocent Voyage*, it was reprinted in abridged form as a complete number of *Life and Letters*. This was its first appearance in England. The Chatto and Windus edition followed this and can only be described as the first complete English edition.

## W. W. JACOBS

### The Skipper's Wooing [1897]

*First issue.* The lettering of the title on the front side of the cover is  $\frac{1}{8}$  inch tall. There are no advertisements at the end of the book.

*Second issue.* The lettering of the title on the cover agrees with the third issue, and there are advertisements at the end of the book which include a review of the book itself.

## JACOBS—JAMES

*Third issue.* The lettering of the title on the front side of the cover is  $\frac{1}{4}$  inch tall. There are no advertisements.

Communicated to me by Mr. E. A. Osborne, who will expound the matter at length in his forthcoming bibliography of W. W. Jacobs.

## HENRY JAMES

### Portraits of Places [1883]

*First issue.* Plain lettering on back-strip with the author's surname in uniform capitals. The publisher's name at the foot of the back-strip is sometimes in uniform capitals but sometimes has the initial letter larger than the body of the word, and the ampersand varies in size and design. This is clearly a difference of state. Macmillans will have had several brasses in use at the same time and the binder will have used them indifferently.

*Second issue.* Ornamental lettering on back-strip with the "J" in the author's surname longer than the remaining letters and the initial of the publisher's name larger than the remaining letters.

*Reasons.* The second issue appears to be a remainder. The binding is certainly later in style, and the sole reason that can be given for the change in style of lettering is the probability that the second binding was made so much later than the first that the early brasses were no longer available. Copies of the second issue are almost invariably in new condition and unopened. The British Museum copy and a copy with a holograph inscription roughly contemporary with the date of publication are in the first binding.

(See illustration opposite.)

PORTRAITS  
OF  
PLACES

HENRY  
JAMES

MACMILLAN & CO.

*First issue*

PORTRAITS  
OF  
PLACES

HENRY  
JAMES

MACMILLAN & CO.

*Second issue*



## JEROME K. JEROME

### Three Men in a Boat [1889]

*First issue.* Imprimatur on the title-page reading:  
Bristol / J. W. Arrowsmith, Quay Street, / London /  
Simpkin, Marshall & Co., 4 Stationers' Hall Court /  
[a single rule] / 1889 / All rights reserved /

*Second issue.* Has the following imprimatur in place  
of the above: Bristol / J. W. Arrowsmith, 11 Quay  
Street / London / Simpkin, Marshall, Hamilton, Kent  
& Co., Limited / [a single rule] / 1889 / All rights  
reserved /

All first editions of whatever issue have a page of  
advertisements on the reverse of the last page of the  
text headed: Arrowsmith's Bristol Library, which  
should give 37 titles in the series, the last being  
*Jacques Bonhomme* by Max O'Rell. The back end-paper  
should announce *Prince Prigo* as Ready in October.

*Reasons.* See Chapter IV.

(See illustrations, pp. 134-5.)

## SHEILA KAYE SMITH

### Spell Land [1910]

*First issue.* Has the title-page dated 1910 and the  
front cover has no picture pasted on to it.

A subsequent issue has a coloured picture enclosed in  
a thick gilt single-rule border on the front side cover.  
The title-page is a cancel leaf and is undated. The  
make-up of the book is otherwise identical with the  
exception that the last leaf of the last signature which,  
in the first edition, contained reviews of two previous  
books by the same author, was missing in the only two  
copies of the re-issue that I have been able to examine.

Information supplied by the publisher.

# Three Men in a Boat

(TO SAY NOTHING OF THE DOG)

BY

JEROME K. JEROME

AUTHOR OF

"IDLE THOUGHTS OF AN IDLE FELLOW,"  
"STAGE LAND," ETC.

Illustrations by A. Frederics.



BRISTOL

J. W. ARROWSMITH, QUAY STREET  
LONDON  
SIMPKIN, MARSHALL & CO., 4 STATIONERS' HALL COURT

1889

*All rights reserved*

*Title-page of the First Issue.*

# Three Men in a Boat

(TO SAY NOTHING OF THE DOG)

BY

JEROME K. JEROME

AUTHOR OF

"IDLE THOUGHTS OF AN IDLE FELLOW,"  
"STAGE LAND," ETC.

Illustrations by A. Frederics.



BRISTOL

J. W. ARROWSMITH, 11 QUAY STREET

LONDON

SIMPSON, MARSHALL, HAMILTON, KENT & CO. LIMITED

1889

*All rights reserved*

*Title-page of the Second Issue and Later Editions.*

## KAYE-SMITH—KIPLING

### The Challenge to Sirius [1917]

*First issue.* Lettered across front side cover in black: A Challenge to / Sirius / etc. And across the back-strip: A / Challenge / to Sirius / etc.

*Second issue.* Lettered across the front side cover in black: The Challenge / To Sirius / etc., And across the back-strip: The / Challenge / To Sirius / etc.

*Reasons.* The correct title of the book as given on the title-pages of both issues is *The Challenge to Sirius*. The change of lettering is clearly a correction and therefore later. See p. 80.

## KEYNOTES SERIES

*A Deliverance* by Allan Monkhouse is advertised in contemporary lists of John Lane's as a volume in this series. In point of fact it was never so issued, and many collectors who have despaired of completing their sets will be relieved to learn that the thirty-fourth volume of the series has so long eluded them for the excellent reason that it does not exist.

Information supplied by the publisher to Mr. W. B. Dukes and passed on by him to me.

## RUDYARD KIPLING

### Soldiers Three, The Story of the Gadsbys, In Black and White [1895]

The statement that this edition contains two new stories is an error. All the stories contained in this volume are included in the earlier separate editions of the three books now issued in one volume.

## KIPLING—LAWRENCE

### Wee Willie Winkie, Under the Deodars, The Phantom Rickshaw [1895]

The statement printed above about *Soldiers Three*, etc. applies equally to this volume.

### The Five Nations [1903]

*The first edition* is commonly catalogued as first issue with "David" for "Saul" on page 56. As a matter of fact all copies of the first edition have this error. It was corrected when the book was reprinted.

*Reasons.* Information on the first two books here mentioned was supplied to me by Mrs. Luther Livingstone. The statement about the third book is included in her bibliography, but the book is so frequently catalogued in misleading fashion that I thought it worth while to include a repetition of her statement here.

## D. H. LAWRENCE

### The White Peacock [1911]

*First issue.* Has leaves 15-1 and 15-2 (pp. 227-230 inclusive) uncancelled. In the case of the first leaf the reading of lines 9, 8, and 7 from the bottom of the page is: "Just look!" he said, "the dirty devil's run her muck over that angel. A woman to the end, I tell you, all vanity and screech and defilement."

*Second issue.* Has both these leaves on stubs, with the reading "Just look!" he said, "the miserable brute has dirtied that angel. A woman to the end, I tell you, all vanity and screech and defilement."

*Third issue* has the leaves uncancelled but with the same reading as the second issue.

*N.B.*—I find my notes on these issues deplorably incomplete. The first issue of the book is so excessively rare that only one copy has been reported to me.

## LAWRENCE

I made my notes from this copy some years ago and now, when I find several queries that need answering to make the present note complete, I have no longer access to the copy in question. At the time of making the note I paid no attention to the reading of the second cancelled leaf, and I am unable to say whether there is any difference between the first and second issues as regards this leaf. Furthermore, all copies of the second and third issues seem to have the title-leaf as a cancel. I am unable to say whether this was the case in the one copy of the first issue which I examined. I hope, and believe, however, that every copy which has the original reading on page 227 has also every other point in which that issue differs from the later ones. All the above material relates, of course, to the English edition, which is stated by Mr. MacDonald to have been published one day later than the American edition.

Since writing the above I have corresponded with Mr. MacDonald, who informs me that he deliberately omitted from his bibliography the variant readings of the cancelled and uncancelled leaves of *The White Peacock* and *The Lost Girl*. This he did from the conviction that already too much attention was centred on purple patches in Lawrence's writings to the detriment of his standing as a writer.

### Sons and Lovers [1913]

*First state.* Title-page undated and uncancelled.

*Second state.* Title-leaf is a cancel with the date 1913 at the foot.

N.B.—This fact should not be confused with Mr. MacDonald's note on this point in his bibliography. His note about a later issue without a date on the title-page seems to indicate that this issue is bound in pale-

## LAWRENCE—McFEE

blue cloth. Both of the present states are bound in very dark navy-blue.

The cancellation of the title-leaf evidently took place before publication, as even some review copies have the cancelled and dated title-page.

(See illustrations, pp. 140-1.)

## WILLIAM McFEE

### Aliens [1914]

*First issue.* Has an eight-page inset of advertisements at the end of the book.

*Second issue.* Has no advertisements at the end of the book.

*Reasons.* Information supplied by the publisher.  
See also, p. 30.

### Casuals of the Sea [1916]

*First edition.* The title-page reads: Casuals / of the Sea / The Voyage of a Soul / By William McFee [two small ornaments] / [a thin and a thick rule] // [a thick and a thin rule] // London: Martin Secker / Number Five John Street Adelphi MCMXVI /

Size: cr. 8vo., seven and three-eighths by five and three-quarter inches. Measured outside the covers the book is a fraction under two inches thick.

Collation:—pp. 472 plus 16 consisting of half-title: Casuals / of the Sea / [small circular device in lower right-hand corner] /: with, on reverse: By the Same Author / Aliens / An Ocean Tramp / [1-2] title-page, as above, with eighteen-line verse headed Dedication on reverse [3-4]: Contents, with reverse blank, 5- [6]: fly-title: Book One / The Suburb / “Bringing up a family is no joke.” / with reverse blank [7-8]: text 9- [470]: with imprint at foot of page [470]: William Brendon and Son, Ltd., Printers / Plymouth, England/

# SONS AND LOVERS

BY

D. H. LAWRENCE

AUTHOR OF

"LOVE POEMS," "THE WHITE PEACOCK," "THE TRESPASSER."



LONDON : DUCKWORTH & CO.  
HENRIETTA STREET, COVENT GARDEN

*First State of the title-page.*

[Note. The defect in the lower right-hand corner of the publisher's device is due to the erasure of a review stamp.]

# SONS AND LOVERS

BY

D. H. LAWRENCE

AUTHOR OF

"LOVE POEMS," "THE WHITE PEACOCK," "THE TRESPASSER"



LONDON: DUCKWORTH & CO.  
HENRIETTA STREET, COVENT GARDEN

1913

*Second State of the title-page.*

## McFEE

List of Spring Novels 1916, with list of Russian Novels on reverse [471-472]: followed by Martin Secker Catalogue for 1915, the first two pages of which are unnumbered, but the catalogue itself is numbered 3- [16].

Bound in green cloth lettered in white, on the front side: Casuals of the Sea / by / William McFee / and across the back-strip: [a thin and a thick rule] // Casuals / of / the Sea / by / William McFee / Martin Secker / [a thick and a thin rule] //

Around the front side is a double-rule border in blind.

Signatures:—B—2F in eights, preceded by an unsigned sheet of eight leaves. 2G is four leaves.

A later edition, which bears no indication of being a reprint and which is got up to resemble, faintly, the first edition, may be recognized as follows.

Title-page: [A double rule] // Casuals Of The Sea / The Voyage Of A Soul / By / William McFee / [ornament] / London / Martin Secker / Number Five John Street / Adelphi /

Size: Cr. 8vo.  $7\frac{9}{16} \times 4\frac{7}{8}$  inches. Measured outside the covers a fraction under  $1\frac{1}{2}$  inches thick.

Collation:—pp. vi plus 482 consisting of half-title: Casuals of The Sea /, with reverse blank [i-ii]: title-page, as above, with: Printed In The United States of America/, at the foot of the reverse [iii-iv], (N.B.—This leaf is a cancel): contents, with reverse blank [v-vi]: fly-title: Book One / The Suburb / “Bringing up a family is no joke.” /, with reverse blank [1-2]: text 3-481: [482] blank.

Bound in green cloth, lettered in ochreish-yellow, across the front side: Casuals of the Sea / by / William McFee /. And across the back-strip: [two thin and one thick rules] /// Casuals / of / the Sea / by / William /

## McFEE—MALET

McFee / Martin Secker / [one thin and two thick rules] ///

Around the front side is a double-rule border in blind.

Signatures:—None.

N.B.—The type shows signs of wear throughout, and is probably a late printing from American stereos.

*Reasons.* The order of these editions is placed entirely owing to a knowledge of the history of the book, a dangerous and not-to-be-encouraged method of settling bibliographical problems. The reason for using American sheets for this new edition is not clear, but probably the type of the English edition had been distributed, and the purchase of American sheets may have been the cheapest way of producing the book at a time when all publishers were experiencing great difficulty in obtaining paper.

## LUCAS MALET

### The History of Sir Richard Calmady [1901]

*First issue* in one volume bound in red cloth.

*Second issue* in two volumes in dove-grey cloth. This was a sort of edition de luxe issued for presentation at Christmas time.

*Second edition* uniform with the first issue, but with the words “Second edition” on the title-page.

*Third edition*, 1902. The paragraph of which the first two lines appear at the foot of page 459 and the remaining three lines at the head of page 460 in all earlier English editions, is omitted. The omission of this paragraph entailed the re-setting of pp. 458–459 and each page contains one line less than in previous editions.

## MALET—MAUGHAM

*First American edition, 1901.* Omits the paragraph.

N.B.—The paragraph begins “Helen set down her lamp, let drop her slippers upon the floor . . .”

*Reasons.* The one-volume edition was published some months before the two-volume edition. A recent catalogue described a copy of the one-volume edition as being the first issue on the ground that it had the uncancelled state of pages 459–460. This infers that the leaf was cancelled at some later stage of the first edition, and that copies exist with this leaf as a cancel. They must be exceedingly rare. The publisher has no knowledge of the existence of such a cancel, and dozens of copies have been examined without finding the cancel in a single one. The fact that the wording of a passage on that leaf has been altered in late editions of the book, and that, apparently, the American edition never had the original wording would produce a confusion which might lead a careless cataloguer to assume an unwarranted conclusion.

## W. SOMERSET MAUGHAM

### A Man of Honour [1903]

*First edition.* Published by Chapman and Hall, 1903.

*Later edition* published by Heinemann, 1912, without indication that it had been previously published. This edition has a new preface.

*Reasons.* This note may appear superfluous to some. If it is remembered that most of the Somerset Maugham plays are published in uniform editions by Messrs. Heinemann, and that the present book in that form bears no indication that it is not a reprint, the note may be held to justify its inclusion here. Furthermore, one frequently sees the 1912 edition offered as the first, and in the catalogue of the most important col-

## MAUGHAM—MEYNELL

lection of modern first editions in this country it is so described.

### The Painted Veil [1925]

*First issue.* The scene of the novel is laid in Hong Kong, which is referred to by name throughout the book.

N.B.—There are two states of the first issue:—(a) the half-title is occupied by a list of eight titles by the same author with a review of each book. Of the first book on this list two reviews are given. (b) the reverse of the half-title is occupied by a list of the author's other works: State (a) is probably earlier than state (b) as (b) agrees in this particular with the second issue.

*Second issue.* A leaf is inserted between the title and the quotation leaves bearing an author's note to explain changes made in the novel since it was serialized. Throughout the book, wherever the serialized text and the text of the first issue mention Hong Kong, the text of this issue replaces that by Tching-yen. The reverse of the half-title has a list of the author's other works similar to that in state (b) of the first issue.

## CHARLOTTE MEW

### The Farmer's Bride [1921]

*The second edition* contains eleven poems printed for the first time.

## ALICE MEYNELL

### Later Poems [1902]

*First issue.* Lettered along the back-strip and does not have the author's name on the front side of the cover.

## MEYNELL—MOORE

*Second issue.* Lettered across the back-strip and has the author's name on the front side of the cover.

N.B.—A volume entitled *The Shepherdess*, published by Burns and Oates, is a reprint of the above under a new title.

Information communicated by Viscount Esher.

## C. E. MONTAGUE

### **The Morning's War [1913]**

*First issue.* Covers blocked in gilt on both side and back-strip.

*Second issue.* Blocking on the front side cover in black.

Information supplied by the publisher. The later binding was a remainder.

Mr. Geoffrey Gomme sends me a note on variants of the first issue. There appear to be two states of this issue: (a) with the Dedication leaf pasted in immediately before the first page of the text; (b) with the Dedication leaf and a fly-title as an inserted conjugate.

Mr. Gomme has a copy in the latter state with a review stamp on the title. Nevertheless the other state appears to me, on superficial evidence, to be earlier.

## GEORGE MOORE

### **Esther Waters [1894]**

*First issue* Bound in dark olive-green cloth with plain sides. End-papers red-brown where they face. The first leaf of advertisements is the last leaf of the last signature of the book and agrees in both issues. Following this are six unnumbered pages listing 89 volumes of the Scott Library, then follow four unnumbered pages of Great Writers, then follow three

## MOORE—MORGAN

pages of the Contemporary Science Series and one page of Books at 3/6, then one page of New England Library and one page Library of Humour. That is, 18 pages of advertisements in all.

*Second issue.* Bound in bright green ribbed cloth gilt-lettered on side with a spray of flowers in gilt in the lower left-hand corner of the front-side cover. End-papers navy-blue where they face. The advertisements following the last leaf of the last signature of the book are: two pages New Books and New Editions: one page Library of Humour: one page Ibsen's Prose Dramas: one page Books of Fairy Tales: one page Peer Gynt: one page Count Tolstoy's Works: one page Music of the Poets: one page European Conversation Books: one page Contemporary Science Series: one page Scott Library: one page Great Writers: one page Canterbury Poets: one page Shaw's Quintessence of Ibsenism: one page Dramatic Essays: one page New Issue of Nathaniel Hawthorne. That is 18 pages of advertisements in all.

Information supplied by Mr. A. J. A. Symons.

## CHARLES MORGAN

### My Name is Legion [1925]

Twelve advance copies were made in a trial binding of cheap, rough cloth of various colours.

The bulk of the edition was bound in good quality smooth green cloth.

The advance copies were not issued to the trade, as the binding was rejected as unsuitable.

Information supplied by the publisher.

*N.B.*—It is probable that the American edition of this book was issued earlier than the English edition.

## H. H. MUNRO (SAKI)

### The Westminster Alice [1902]

*First issue.* Bound in green wrappers. Published March, 1902.

*Second issue.* Bound in red cloth. Published June, 1902.

## J. B. PRIESTLEY

### The Good Companions

There are three states of this book. Copies of each state were issued on the day of publication and there is no priority of issue of one over the other.

*State 1.* The text on page 66 is perfect.

*State 2.* Page 66, line 17, the word "ordinary" is lacking.

*State 3.* The word has been replaced, but is slightly out of position.

*Reasons.* Information supplied by the publisher. Those who made an issue of this point had started at the wrong end. The second state has been widely described as the first issue and higher prices have been demanded for it than for copies normally printed. The inclusion of notes like the present one has a further object than merely to call attention to the facts of the situation. It is intended to emphasize the way in which the collector allows himself to be victimized. Collectors of Mr. Priestley's books were compelled to pay high prices for the second state of this book. They will now feel it obligatory to provide themselves with the first state and, presumably, the demand will reverse the relative values of the two states of the book. Both booksellers and collectors have been deceived, but the collector pays for the misfortunes of both.

See p. 9.

## SIEGFRIED SASSOON

### Memoirs of a Fox-hunting Man [1928]

*First edition* is the anonymous seven-and-sixpenny edition.

The large-paper, signed edition was not issued until the ordinary edition had been reprinted four times.

For a note on the states of the first edition of this book see p. 18.

### Memoirs of an Infantry Officer [1930]

There are two states of this book, both issued simultaneously.

*State A.* With fore and lower edges untrimmed.  
5000 copies.

*State B.* With fore and lower edges trimmed.  
15,000 copies.

N.B.—The limited edition of this book appeared seven days before the regular seven-and-sixpenny edition.

Information supplied by the publisher.

### In Sicily

N.B.—The edition in wrappers, price One Shilling, appeared a week or so before the limited edition in boards, price seven shillings and sixpence.

The poem of Mr. Sassoon's which appeared in the first issue of *Good-Bye to All That* has been pirated and printed as a separate pamphlet by an American printer.

### Check List.

Poems. [Anonymous.]	Chiswick Press, N.D.
Poems. [Anonymous.]	Francis, 1906.
Orpheus in Diloeryum. [Anonymous.]	Francis, 1908.

## SASSOON

Twelve Sonnets. [Anonymous.]	Chiswick Press, N.D.
Sonnets. [Anonymous.]	Privately Printed, 1909.
An Ode for Music. [Anonymous.]	Chiswick Press, 1912.
Melodies. [Anonymous.]	Chiswick Press, 1912.
The Daffodil Murderer, by Saul Kain.	Richmond, 1913.
Discoveries. [Anonymous.]	Chiswick Press, 1915.
The Redeemer. Cambridge Magazine Reprints, No. 2.	Heffer: Cambridge, 1916.
Morning-Glory. [Anonymous.]	Chiswick Press, 1916.
To Any Dead Officer.	Severs: Cambridge, 1917.
The Old Huntsman, etc.	Heinemann, 1917.
Counter-Attack, etc.	Heinemann, 1918.
War Poems.	Heinemann, 1919.
Picture Show.	University Press: Cambridge, 1919.
Recreations. [Anonymous.]	Chiswick Press, 1923.
Selected Poems.	Heinemann, 1925.
Lingual Exercises for Advanced Vocabularians. [Anonymous.]	University Press: Cambridge, 1925.
Satirical Poems.	Heinemann, 1926.
Nativity. Wrappers.	Faber and Gwyer, N.D. Appeared first.
Nativity. 350 copies printed, boards.	Faber and Gwyer, N.D.
The Heart's Journey.	Gaige: New York, 1927.
To My Mother. Wrappers.	Faber and Gwyer, N.D. Appeared first.
To My Mother. One of 500, signed, boards.	Faber and Gwyer, N.D.
Memoirs of a Fox-hunting Man. [Anonymous.]	Faber and Gwyer, 1928.

## SASSOON—SHAW

N.B.—This check list may be incomplete. It includes all titles that have passed through my hands, and has been supplemented from the catalogue of the library of Viscount Esher. Many of the books are so rare as to seldom occur for sale, and one or two of them were issued in such small numbers that many collectors will be ignorant even of the titles. Inquiries for a check list of first editions of Mr. Sassoon's books are so frequent that I hope this list may serve a useful purpose.

## GEORGE BERNARD SHAW

### Widowers' Houses [1893]

*First issue.* Bound in blue cloth.

*Second issue.* Bound in olive-green cloth.

*Third issue.* Bound in mauve cloth.

Information given in the Shaw Bibliography, and here supplemented from a note by Mr. Shaw written in a copy of the first edition.

### Press Cuttings [1909]

*First issue.* Has the price "One Shilling" at the foot of the front-side wrapper.

*Second issue.* Has the word "Net" rubber-stamped in indelible ink below the price.

*Third issue.* Has the word "Net" printed in by hand below the price.

*Fourth issue.* Has the price line re-set, to bring the word "Net" on the same line as the price.

N.B.—All these issues are in pink wrappers. Copies in grey wrappers were issued much later than any of these, probably in 1913. The chronology of these issues seems self-evident.

## OSBERT SITWELL

### Triple Fugue [1924]

*First issue.* The sides of the covers are clothed in pale-orange paper with a design of crescent moons in gilt.

*Second issue.* The side covering is of plain orange paper without the moons.

*Third issue.* The moon-patterned paper is repeated.

*Reasons.* Information supplied by the author. This is one of a few curious cases where the only bibliographical certainty can be the identification of the second issue. It is clear, from the above, that differentiation between the first and the third issues is impossible. It is unwise, therefore, to pay a higher price for the book on account of its having crescent moons on the binding.

## SOMERVILLE AND ROSS

### Further Experiences of an Irish R.M. [1908]

*First issue.* A strip of white on the binding runs along the top of the cover across the front side, the back-strip and the back side. The publisher's name appears at the foot of the back-strip.

*Second issue.* The white strip is confined to the back-strip and forms a kind of label for the lettering. There is no publisher's name at the foot of the spine.

Information supplied by Mr. Geoffrey Gomme, who has confirmed the facts at the publisher's.

### Strayaways [1920]

*First issue.* The title on the front side of the cover is in white, and the author's names are in black. The

## SOMERVILLE AND ROSS—STEPHENS

publisher's imprimatur at the foot of the back-strip is "Longmans & Co."

*Second issue.* The lettering on the front side of the cover is all in black and the imprimatur at the foot of the spine is "Longmans."

Information supplied by Mr. Geoffrey Gomme, who was informed by the publisher that the change was due to the tendency of the white lettering to flake off.

## JAMES STEPHENS

### Five New Poems [1913]

There are no issues of the first edition of this book, with the exception that there were copies on small paper, on large paper, and on Japanese vellum. The cataloguing of a "first issue" of the book is therefore misleading. The second edition, from which the term "first issue" is an improper differentiation, may be distinguished from the first in a similar way to *The Bull*, *The Mystery*, etc., which see under Ralph Hodgson earlier in the present book.

Information extracted from Christopher Millard's *Printed Work of Lovat Fraser*.

### A Poetry Recital [1925–6]

The bibliography of the various editions, English and American, is a sore puzzle to some collectors. The first edition of the book was published simultaneously in London and New York on June 16th, 1925. The American text differed from the English in that it omitted two poems, *His Will* and *Besides That*, both of which were included in the English edition. The latter includes twenty-four poems, while the former has only twenty-two. Furthermore, the American

## STEPHENS—STRACHEY

edition was published under the direct supervision of the author, who was giving readings from his poems throughout America at that time, and he took the opportunity to revise very considerably the text of several poems which were reprinted in *A Poetry Recital* from earlier volumes. These revisions were not included in the English edition. On July 3rd, 1925, therefore, the English publisher issued a new edition identical in form with the American, consisting of the twenty-two poems only, and with the revisions of the text incorporated. On April 6th, 1926, the American publisher produced still another edition of the book which contained, besides the original twenty-two poems with the revised text, seven others, some of which had been printed previously in very limited editions, occasionally for private circulation.

Information supplied by the publishers in London and New York.

### On Prose and Verse [1928]

*First issued* under the title, *Two Essays*, in an edition of 19 copies signed by the author.

*Second edition*, with heavy revision of the text, under the title *On Prose and Verse*.

## LYTTON STRACHEY

### Landmarks in French Literature [1912]

*First issue.* Bound in bright grass-green cloth with a bold, ribbed pattern. Blocked in blind on the front side, lettered in gilt on the back-strip, top edges coloured green. Printed on paper which preserves its whiteness fairly well. Following the index at the end are eight pages of advertisements of the Home Uni-

## STRACHEY—TOMLINSON

versity Library, numbered [1]-8. The latest title advertised is *Rome* by W. Warde Fowler, No. 42 in the series. On page 4 of the advertisements the present book is listed as No. 35 in the series.

*Second issue.* Agrees with the first in every respect with the exception that the inserted advertisements at the end differ considerably from those in the first issue. An announcement of No. 58 is included and, on page 3, *Landmarks in French Literature* is mentioned with an extract from *The Times* review of the book.

*Third issue.* Bound in green cloth without the ribbed pattern and with the blocking on the side and the lettering on the back-strip in black and plain top edges. Before the half-title is a four-page list of the series in which 107 is the latest title listed. At the end of the book is a four-page inset advertisement of Pelmanism. The paper on which this issue is printed browns very readily.

In 1923 appeared an impression with the first indication of reprinting. On the reverse of the title-leaf is the note: First printed January 1912 /; Reprinted June 1923 /

*Reasons.* These are inherent in the descriptions of the issues. These descriptions are given at some length because of the general misconception that all copies in the first binding are first issues.

## H. M. TOMLINSON

### Tidemarks [1924]

*First issue.* There is a palm-tree blocked in gilt below the title on the back-strip.

*Second issue.* Lacks the palm-tree.

Information supplied by the publisher.

## TOMLINSON—TWAIN

### **Illusion [1928-9]**

*First edition* published by Harper & Brothers, New York, 1928.

*Second edition* published by Heinemann, London, 1929.

### **All Our Yesterdays [1930]**

It is misleading to catalogue the first English edition of this book as a first issue because the headline on page 67 reads "Our All Yesterdays." Every copy of the first edition has this error.

*N.B.*—The error was corrected in the large-paper edition which was published some time after the ordinary edition.

The American edition of the book was issued before the English edition, and the large-paper issue of the American edition contains a fac-simile foreword the text of which is to be found only in this issue.

The information relating to the first English edition is supplied by the publisher.

## MARK TWAIN

The following English editions precede American publication and are, therefore, first editions. The plan of publishing first in England was deliberately adopted by the author to secure copyright.

### **Tom Sawyer [1876]**

**\*A Tramp Abroad. 2 vols. [1880]**

**The Prince and the Pauper [1881]**

\* The two-volume, unillustrated edition precedes the American. The latter may be the first illustrated edition.

## TWAIN

- The Stolen White Elephant [1882]**  
**Life on the Mississippi [1883]**  
**Adventures of Huckleberry Finn [1884]**  
**Connecticut Yankee at King Arthur's Court  
[1890]**  
**Tom Sawyer Abroad [1894]**  
**Pudd'nhead Wilson [1894]**  
**Tom Sawyer, Detective [1897]**

Extracted, with slight emendation, from Mr. Merle Johnson's Bibliography. Included here because of their appositeness to the discussion on American and English first editions.

### **The Stolen White Elephant (Chatto and Windus) [1882]**

*First issue.* Collates as blank leaf [i-ii]: half-title with list of works by Mark Twain on reverse, eight titles listed, *not* including *The Stolen White Elephant*, [iii-iv]: title-page with imprint on reverse, [v-vi]. At the foot of page 285, that is, the last page of the text, is a one-line imprint beneath a single rule. [286] is a blank. [287-288] device with blank reverse, followed by an inserted list of Chatto and Windus' Books numbered [1]-32 and dated May 1882.

*Second issue.* Collates as blank page with list of works by Mark Twain on reverse, listing nine titles, of which *The Stolen White Elephant* is the last, [i-ii]: half-title with imprint on reverse, iii-iv: title-page with blank reverse, v-vi. No rule or imprint at foot of 285. Imprint in centre of 286. Device, with blank reverse, 287-288, followed by similar advertisements to those in the first issue, dated May 1882. Other copies of the second issue have inserted advertisements of later dates.

Corroborative evidence of this chronology is

## TWAIN—WALPOLE

furnished by typographical comparison of the two issues.

<i>First issue.</i>	<i>Second issue.</i>
P. 10. The upper serif of the “S” in the headline is weak.	The serif has disappeared.
P. 14, line 11. “E” in “Elephant” is perfect.	The “E” is broken.
P. 25. Upper serif of “n” in “Stolen” is perfect.	The serif is broken.
P. 49, line 21. The “f” in “profanity” is perfect.	The “f” is broken.
P. 79, last line but one. The “f” in “felt,” and last line “I” in “elusive” are perfect.	Both letters are broken.
P. 196, line 11. Letter “i” is perfect.	Letter is broken.
P. 198, first line. Second word is “door.”	The initial “d” has become reversed, making “poor.”

For a further note on this book, see p. 28.

## HUGH WALPOLE

### The Wooden Horse [1909]

*First issue.* Bound in red buckram. Lettered across the back-strip in gilt, and on the front side in black. The title-leaf is uncancelled and the publisher’s name on the title-page and the back-strip is Smith, Elder & Co.

*Second issue.* Bound in red cloth, lettered on front side and back-strip in black. The title-leaf is a cancel and the publisher’s name on the title-page and the back-strip is John Murray.

## WALPOLE—WELLS

*Reasons.* The book was originally published by Smith, Elder, which firm was subsequently taken over by John Murray. This fact, combined with the cheaper binding of the Murray copies, and the cancel title-leaf, makes it certain that these are later copies.

### Joseph Conrad [1916]

*First issue.* Lettered along the back-strip in gilt and across the front side in blind.

*Second issue.* Lettered along the back-strip and across the side in black.

*Reasons.* This book is one of a series published at a very low price, and when war-time exigencies made the saving of fractions of a penny of so much importance, the series was bound in the cheaper form described above as the second issue.

## H. G. WELLS

### The Time Machine [1895]

*First issue.* All edges untrimmed. The lettering on the binding is in purple, although alternative colourings seem to exist on copies of the first issue, which may or may not be explained by the effect of time on the ink used in blocking. At the end of the book should be an inserted publisher's catalogue of sixteen pages, the first of which is devoted to *The Manxman* and the last to *The Naulabka*.

*Later issues.* Differ in various particulars from the above description, and a chronological arrangement of them is not, with the material at my disposal, possible. The most insidious is one with a 32-page catalogue at the end of the book containing titles published later than the book itself.

Information supplied by Mr. Kyrle Leng.

## WELLS

### The Island of Dr. Moreau [1896]

*First issue.* Has the publisher's "Whistler" device on the back side cover in blind. The last leaf of the book itself has an advertisement of *The Time Machine* on the obverse, with the reverse blank. Following this are 32 pages of publisher's advertisements, the last of which is headed "Out of Due Season."

*Later issues* have the device on the back cover in black and various forms of advertisements, some forms of which include reviews of the book itself.

Information supplied by Mr. Kyrle Leng.

### The First Men in the Moon [1901]

*American edition* published October 5th, 1901.

*English edition* published in November, 1901.

### Kipps [1905]

*American edition* published on October 7th, 1905.

*English edition* announced for publication on October 21st, and published some time between this date and October 28th, 1905.

### The Secret Places of the Heart [1922]

*First issue.* Bound in dark-green cloth, lettered across the side in blind: The Secret Places / Of The Heart / H. G. Wells / The front side cover has an ornamental border, blocked in blind, three-quarters of an inch deep. Lettered across the back-strip in gilt: The / Secret / Places / of the / Heart / H. G. / Wells / Cassell /. This lettering is enclosed in an ornamental border blocked in blind, and beneath the author's name there is a large ornament blocked in blind. The title-page reads: The Secret Places / of the Heart / By / H. G. Wells / [device] / Cassell and Company, Ltd. / London, New York, Toronto and Melbourne /. Each

## WELLS

word, with the exception of the words "of the" has an initial capital with the body of the word in lower case. The device is a conventional leaf and is roughly in the centre of the title-page. In the centre of the reverse of the title-leaf: First published 1922. The title-leaf is uncancelled.

Measured outside the covers, the volume is one and three-eighths inches thick, which is one-eighth of an inch thicker than the second issue. This calls for a slightly larger binding case, and, although the arrangement of the lettering on the back-strip is similar in both issues, slightly different brasses have been used. Thus the publisher's name at the foot of the back-strip measures one and five-sixteenth inches wide in the first issue and only one inch in the second. Similarly, the lettering is three-sixteenths of an inch tall in the first and one-eighth of an inch tall in the second issue.

*Second issue.* Agrees in every way with the first issue, with the exception of the difference in size of the back-strip lettering described above and in the lettering on the front side cover, which reads: The / Secret / Places / of the / Heart / H. G. Wells.

*Third issue.* Bound in pale green cloth, unlettered on front side cover, but with a single-rule border blocked in blind on that side. Lettered across the back-strip in black: [a single rule] / The / Secret / Places / of the / Heart / H. G. / Wells / Cassell / [a single rule] /. The title-page reads: The Secret Places / of the Heart / by / H. G. Wells / [device] / Cassell and Company, Ltd / London, Toronto, Melbourne and Sydney /. All the lettering, with the exception of the last line, is in capitals. The last line has the initial letters only as capitals. The device is the La Belle Sauvage one and appears immediately over the publisher's imprimatur. On the reverse of the title-page:

## WELLS

First Published May 1922 / Printed in Great Britain /.  
The title-leaf is a cancel, and is pasted on to the contents page.

*Reasons.* The second issue is a remainder binding. The third issue was originally intended to consist of a number of the sheets of the first edition bound up with a new title-page as a three-and-sixpenny edition. When it was found that there was no demand for the book in that form, a new title-leaf was prepared, and a new dust-wrapper, and this issue was also supplied as a remainder.

*N.B.*—I have seen one copy in brownish-buff cloth, with the lettering and design of the first issue blocked in black.

### Men Like Gods [1923]

*First issue.* The publisher's name at the foot of the back-strip is in gilt.

*Second issue.* In blind.

*Reasons.* The second issue is a remainder.

### The Dream [1924]

*First issue.* Has the preliminary advertisement leaf in uncancelled state with the note at the foot: All these are in print and on sale, whatever a lazy bookseller may say / to the contrary./ Top edges plain.

*Second issue.* Has this leaf as a cancel, omitting these words. Top edges stained red.

It may be interesting to collectors to note the number of copies of the first issue there are in existence. The advance copies were sent out to the trade for booksellers to read bound in paper wrappers marked "Advance copy, not for sale. To be published early in April." One hundred and thirty-seven copies were so issued. Of these, 38 were returned with indignant

## WELLS—WILDER

protests and requests to have the offending leaf replaced. This was done, thus leaving 99 copies in the paper wrappers in circulation. Of these 99, four were returned with the request that they be bound in the cloth cases used for the body of the edition. This was done and the copies returned to their owners. This left 95 copies in wrappers and four in cloth. Twenty-two copies with the uncancelled state of the leaf were later bound up, and of these nine were issued to the trade. Thus there are in existence 94 copies in paper wrappers and 26 in the cloth in which the ordinary edition was issued. These figures have been traced out with some care and may be taken as accurate.

Information supplied by Mr. Bertram Rota and the publisher.

## THORNTON WILDER

### **The Bridge of San Luis Rey [1927]**

The first English edition of this book precedes the first American.



## INDEX

- Adonais*, 49  
*Adventures of Louis Blake*, 90  
 Advertisements, significance of inserted, 23 et seq.  
*Aliens*, 30, 139  
*All Our Yesterdays*, 156  
*Ambassadors*, 58  
*Annual of New Poetry*, 96  
*Arrow of Gold*, 102  
*Art of Thomas Hardy*, 17, 118
- Ballad of Reading Gaol*, 19  
 Barrie, 73, 74, 89  
 Becke, Louis, 90  
 Beerbohm, Max, 91  
*Beggars on Horseback*, 83  
 Belloc, Hilaire, 75, 92  
 Bennett, Arnold, 58  
 Bibliography: first principles restated, 8 et seq., 16, 17  
     Golden rule of, 21  
     Happy-go-lucky methods, 6 et seq., 20, 39  
     Introduction to, 20  
     Method of, 34, 61-71  
*Black Dog*, 103, 104, 105  
 Blunden, Edmund, 93  
 Book-collecting: basis and method of, 1 et seq.; and Bibliography, 72  
     Tradition of, 4, 25, 41  
 Bottomley, Gordon, 93  
 Bramah, Ernest, 99  
 Brett Young, F., 99  
*Bridge of San Luis Rey*, 163  
 Buchan, John, 100  
*Bull, The*, 126  
 Burke, Thomas, 36, 75, 76  
*But it still goes on*, 116
- Campbell, Roy, 100  
 Cancels, 21, 22, 40, 41, 137, 144, 162  
*Case of General Ople*, 54  
*Casuals of the Sea*, 139  
*Challenge to Sirius*, 80, 136  
*Chambers of Imagery*, 95, 96  
*Chance*, 107  
*Changed Man*, 118  
 Chesterton, G. K., 101  
 Clifford, Sir Hugh, 76  
*Come Hither*, 109  
*Concessions*, 130  
*Connecticut Yankee*, 157  
*Conquest of River Plate*, 115  
 Conrad, Joseph, 53, 102, 103, 159  
 Coppard, A. E., 103, 104, 105  
*Corner of Asia*, 76  
*Counter-Attack*, 150  
*Crier by Night*, 94  
*Crock of Gold*, 82
- Daffodil Murderer*, 150  
*Daisy Miller*, 79  
*Dan Russell*, 83  
 Davidson, John, 108  
 Davies, W. H., 109  
 de la Mare, Walter, 109  
*Deliverance*, 136  
*Der Tag*, 89  
*Discoveries*, 150  
*Distracted Young Preacher*, 117  
*Doings of Raffles Haw*, 112  
*Dolly Dialogues*, 36, 37 et seq., 67, 68, 129  
 Douglas, Norman, 36, 110  
 Doyle, Sir A. Conan, 112  
*Dream, The*, 162  
 Dunsany, Lord, 76, 113

# INDEX

- Dust-wrappers, 31 et seq.  
*Dynasts Prologue*, 121  
*Earthwork out of Tuscany*, 124
- Edition: meaning of the word, 10, 16, 44, 45  
 Examples, 17, 19  
*Esther Waters*, 146  
*Evan Harrington*, 49  
*Eve*, 37, 125
- Far From the Madding Crowd*, 116  
*Farmer's Bride*, 145  
*Fellow Townsmen*, 117  
*Festival Preludes*, 98  
 First Edition: meaning of the term, 10, 16, 17, 34, 43, 45–60  
*First Men in the Moon*, 160  
*Five Nations*, 137  
*Five New Poems*, 153  
*Flaming Terrapin*, 100  
*Fleet Street*, 109  
 "Following the flag," 50 et seq.  
*Forest Lovers*, 123  
 Forster, E. M., 114  
*Forsyte Saga*, 49, 58  
*French Leave*, 83  
*Frescoes*, 98  
*Further Exp. Irish R.M.*, 152  
*Further India*, 76
- Galsworthy, John, 48, 52, 58, 84, 114  
*Gate of Smaragdus*, 94, 96  
*Gentle Art of Making Enemies*, 50  
*Georgian Poetry*, 96  
*Good-bye to All That*, 116, 149  
*Good Companions*, 9, 36, 148  
 Graham, R. B. C., 115  
 Graves, Robert, 116  
*Great Inquiry*, 75  
*Gruach*, 96
- Hardy, Thomas, 17, 52, 76, 77, 116, 118  
*Heart's Journey*, 150  
 Hemingway, Ernest, 32  
 Hewlett, Maurice, 123  
*High Wind in Jamaica*, 131
- History of Sir Richard Calmady*, 36, 143  
 Hodgson, Ralph, 37, 125  
 Hope, Anthony, 36, 126  
 Houghton, Mifflin, 130  
*House on the Beach*, 53, 58  
*Huckleberry Finn*, 52, 58, 157  
 Hudson, Stephen, 130  
 Hueffer, Ford Madox, 103  
 Hughes, Richard, 131
- Illusion*, 156  
 Impression, meaning of the word, 10, 17  
 Example, 19  
*In Mr. Knox's Country*, 83  
*In Sicily*, 149  
*Inheritors*, 103  
*Innocent Voyage*, 131  
*Island of Dr. Moreau*, 160  
 Issue: meaning of the word, 11, 18  
 Examples, 17, 18, 19, 24, 26, 28, 29, 30, 89–94, 99–103, 107, 108, 109, 110, 114, 115, 116, 120, 122–26, 129–33, 137, 138, 139, 143, 145, 146, 148, 151, 152, 154, 155, 157, 158, 159, 160, 162
- Jacobs, W. W., 29, 131  
 James, Henry, 40, 50, 51, 53, 58, 78, 79, 132  
 Jerome, J. K., 36, 62, 133  
 Johnson, Lionel, 17, 80, 118  
 Kaye-Smith, Sheila, 36, 80, 133
- Keynotes Series, 136  
*King Lear's Wife*, 96  
 Kipling, Rudyard, 55, 58, 136  
*Kipps*, 160
- Landmarks in French Literature*, 29, 154  
*Laodice and Danaë*, 95  
*Laodicean*, 118  
*Last Essays of Elia*, 48  
*Last Poems*, 145  
 Lawrence, D. H., 17, 22, 40, 53, 54, 58, 74, 75, 137

## INDEX

- Life on the Mississippi*, 157  
*Light That Failed*, 55, 58  
*Lingual Exercises*, 150  
*Littleholme*, 97  
*Log of the Velsa*, 58  
*Lost Girl*, 17  
*Lovat Fraser*, 126, 153  
  
 McFee, William, 30, 51, 53, 139  
  
 Malet, Lucas, 36, 143  
*Man of Honour*, 144  
*Man who was Thursday*, 101  
*Mark Only*, 30  
 Maugham, W. S., 36, 144  
*Melodies*, 150  
*Memoirs of a Fox-hunting Man*, 18,  
 149, 150  
*Memoirs of an Infantry Officer*,  
 149  
*Men Like Gods*, 162  
 Meredith, George, 52, 58  
 Mew, Charlotte, 145  
 Meynell, Alice, 81, 145  
*Mickle Drede*, 94  
*Midsummer Eve*, 95  
*Miss Armstrong*, 108  
 Monkhouse, A., 136  
 Montague, C. E., 146  
 Moore, George, 51, 146  
 Morgan, Charles, 147  
*Morning Glory*, 150  
*Morning's War*, 146  
*Mr. Clutterbuck's Election*, 92  
*Mr. Petre*, 75  
 Munro, H. H., 148  
*My Name is Legion*, 74, 147  
*Mystery, The*, 126  
  
*Nativity*, 150  
*Nigger of the "Narcissus,"* 102  
*Nostromo*, 102  
*Notes from my South Sea Log*, 90  
  
*Obiter Dicta*, 93  
*Ode for Music*, 150  
*Old Calabria*, 74, 110  
*Old Huntsman*, 150  
*On Prose and Verse*, 154  
*Orpheus in Diloeryum*, 149  
  
 Painted Veil, 36, 145  
*Pan and the Young Shepherd*, 74,  
 124  
*Pansies*, 53, 54  
*Parting and Return*, 98  
*Path to Rome*, 75  
*Perronik the Fool*, 51  
*Peter and Wendy*, 89  
*Picture Show*, 150  
*Pink Furniture*, 107  
 Pirated publications, 60  
*Plays of Gods and Men*, 113  
*Poems at White Nights*, 94  
*Poems of Past and Present*, 120  
*Poems of Thirty Years*, 97  
*Poetry Recital*, 153  
*Poet's Corner*, 91  
*Portraits of Places*, 132  
 Powys, T. F., 30  
*Prelude to the Locked Chest*, 97  
*Preludes*, 81  
 Presentation bindings, 121  
*Press Cuttings*, 36, 151  
 Priestley, J. H., 36, 148  
*Prince and the Pauper*, 156  
*Prisoner of Zenda*, 62, 126  
*Prologue*, 97  
*Prologue for James the First*, 97  
 Publication: meaning of the  
 word, 12, 15, 16, 17, 45  
*Pudd'nhead Wilson*, 157  
  
*Quattrocentisieria*, 123  
*Quest of the Gilt-edged Girl*, 91  
  
*Real Charlotte*, 83  
*Recreations*, 150  
*Redeemer*, 150  
*Return of the Native*, 116  
 Review copies, 11, 40  
*Riding to Lithend*, 95  
*Roderick Hudson*, 78  
*Romantic Adventures*, 118, 119  
*Ruinous Face*, 124  
 "Rutherford, Mark," 73  
  
 Saki, 148  
 Sassoon, Siegfried, 149  
*Satirical Poems*, 150  
*Scenes and Plays*, 98

# INDEX

- Sea Lady*, 26  
*Second Childhood of John Bull*, 91  
*Secret Places of the Heart*, 160  
*Selected Poems*, 150  
*Seven Men*, 92  
*Shall We Join the Ladies?* 90  
Shaw, Bernard, 36, 81, 85, 151  
*Shepherdess*, 146  
*Sir Quixote*, 100  
*Sister to Tragedy*, 131  
Sitwell, Osbert, 152  
*Skipper's Wooing*, 29, 131  
*Slaughter of Animals*, 114  
*Soldiers Three*, etc., 136  
Somerville and Ross, 83, 152  
*Song of Honour*, 126  
*Song of the Soldiers*, 78  
*Sonnets*, 150  
*Sons and Lovers*, 40, 138  
*South Wind*, 37, 111  
*Spell-Land*, 36, 37, 133  
State: meaning of the word, 12  
    et seq., 17  
    Examples, 18, 19, 22, 89, 102,  
        108, 111, 117, 132, 137, 145,  
        146, 148, 149  
Stephens, James, 82, 153  
*Stolen White Elephant*, 24, 28, 29,  
    157  
*Stories Revived*, 40  
Strachey, Lytton, 29, 154  
*Strayaways*, 152  
*Study in Scarlet*, 112  
*Syllabus of Oxford Recitations*, 98  
  
*Tales From Many Sources*, 119  
*Tales of Three Hemispheres*, 113  
*Tess of the Durbervilles*, 77, 120  
*They Went*, 74, 111  
*Three Men in a Boat*, 62–71, 133  
*Three Men on the Bummel*, 64  
*Three Strangers*, 119  
*Through Connemara*, 84  
*Tidemarks*, 155  
*Time Machine*, 159  
*To Any Dead Officer*, 150  
  
*To My Mother*, 150  
Tom Sawyer, 46, 47, 58, 156  
*Tom Sawyer Abroad*, 157  
*Tom Sawyer Detective*, 157  
Tomlinson, H. M., 155  
*Tono-Bungay*, 23, 24  
*Tramp Abroad*, 156  
*Trespasser*, 75  
Trial bindings, 74, 111, 147  
*Triple Fugue*, 152  
*True Traveller*, 109  
Twain (Mark), 24, 28, 45, 46,  
    48, 52, 53, 56, 58, 156  
*Twelve Sonnets*, 150  
*Two Essays*, 154  
Type, imperfections of, 13 et seq.,  
    37 et seq., 117, 128, 158  
  
*Under the Greenwood Tree*, 119  
*Unsocial Socialist*, 81  
  
*Viking's Barrow*, 97  
*Vision of Giorgione*, 95  
  
*Waggoner*, 93  
*Wallet of Kai Lung*, 99  
Walpole, Hugh, 158  
*War Poems*, 150  
*Wee Willie Winkie*, etc., 137  
Wells, H. G., 26, 85, 159  
*Wessex Poems*, 120  
*Wessex Tales*, 117, 119  
*Westminster Alice*, 148  
*What the Shepherd Saw*, 118  
*Where Angels Fear to Tread*, 114  
*Whispering Windows*, 36, 76  
*White Peacock*, 22, 41, 137  
*Widower's Houses*, 151  
*Widowing of Mrs. Holroyd*, 53, 58  
Wilde, Oscar, 24, 25  
Wilder, Thornton, 163  
*Women in Love*, 58  
*Wooden Horse*, 158  
  
*Zuleika Dobson*, 92























UNIVERSAL  
LIBRARY



114 369

UNIVERSAL  
LIBRARY